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SENIOR COURSE
IN
ENGLISH COMPOSITION

BY

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PREFACE

We take this opportunity to convey our sincere thanks to the many school and college teachers who have used previous editions of this book for their very valuable suggestions, which have guided us in the preparation of this revised and enlarged edition. The main drift of these suggestions was that a certain amount of additional matter was needed to meet the students' requirements in applied grammar and composition. The need for the additions had been pointed out to us even at the time when the second and third editions were issued, and we can only offer our apologies for the delay—that has been due to personal difficulties—in incorporating them in the book.

A glance at the contents will show the important changes and additions made. A section of seventy pages has been added to cover some important items in English grammar and idiom. Chapters on style, diary-writing, the expansion of ideas, and on paraphrasing are also new features, and the number of passages in prose and verse available in the book has been considerably increased. The three appendixes at the end of the book should also prove very useful, especially the one which sets forth some errors to which Indian students are most frequently liable. To make room for so much new material, the exposition on the appreciation of poetry has been pruned and simplified: and this in fact is no practical loss as the technique of verse composition and allied topics which have been axed are not very much needed by those for whom this book has been prepared. In short, the six ' sections ' in the earlier editions have here developed into eighteen chapters grouped under three divisions (1) grammatical portions, (2) free composition, and (3) the study of selected passages—an arrangement which makes the book uniform in method

and treatment with our *Junior Course in English Composition*, which is intended for the pre-matric stages of our High schools.

We feel confident that these changes and additions will fully meet the requirements in the subject of the Matriculation and Intermediate courses of Indian schools, colleges, and universities, and trust that our book will continue to receive from pupils and teachers alike a liberal reception.

A. X. SOARES
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SECTION I

CHAPTER I

The Sentence

A SENTENCE is a word or group of words making complete sense.

Every time we wish to say or write something we do so by means of a sentence. The sentence may therefore be regarded as the unit of composition. Sentences are like bricks with which our various structures, whether we call them paragraphs, letters, dialogues, or essays must be built up.

It is therefore necessary to learn something about the structure of a good sentence. The following features deserve special attention:

A. The form of the sentence;
B. The length of the sentence;
C. The essential qualities of the sentence.

A—THE FORM OF THE SENTENCE

A sentence may have one of two forms:

(1) Periodic;
(2) Loose.

A periodic sentence is one in which the meaning and interest are held in suspense until the very close; in such a sentence it is not possible to put a full (or final) stop until the end has been reached.

EXAMPLES

Whatsoever a man soweth, that shall he reap.
On the way to school, he met his teacher.
The world is neither eternal nor the result of chance.

A loose sentence is one in which the meaning is *not* suspended till the very end. The principal statement comes first, and is followed by qualifications.

Examples

1. I shall certainly vote for the amendment / and shall support it / with all the power that I can command, / irrespective of the opinions of others / who have spoken on this subject / and expressed their doubts.

2. We have something important to do now, / and that is to use our influence / so that every supporter of the cause shall be present / to give his vote / when the occasion arises.

You can see that, in these examples, it is possible to terminate each sentence at any of the stages shown by the bars.

The advantage of a periodic sentence over a loose one is that the former displays energy and has a stimulating effect.

B—The Length of the Sentence

Some sentences are long and drawn out, others short and crisp. No rule can be given to regulate the length of sentences. Only the particular effect intended can determine whether a sentence shall be long or brief. For simple and direct statements the short sentence is preferable; as,

Fear God. Honour the King.

Long sentences are apt to become involved and are therefore more difficult to handle.

Example

The emperor Vespasian, being sick with the disease whereof he died, did not, for all that, neglect to inquire after the state of the empire, and even in bed continually dispatched very many affairs of great importance; and being reproved for this by his physician as a thing prejudicial to his health, ' An emperor ', said he, ' should die standing.'

A long sentence is often a mass of dangling material, incapable of making a single impression on the reader's mind. Here is an example.

I arrived in Grand Rapids at ten p.m. after ten hours of travel, and was met at the train by my brother, who greeted me in a very pleasing manner, after which we made our way to his home and were met at the door by his wife, who had supper ready, so we did it justice first and then talked about home affairs and the great times we used to have, and planned for a great fishing excursion for the next day.

Compare this long straggling sentence with the following reproduction of it in shorter units:

I arrived in Grand Rapids at ten p.m., after ten hours of travel. My brother met me at the train with due cordiality, and took me to his home. At the door his wife met us with the good news that supper was ready. After supper we had a long talk about home affairs and the good times we had had. Then we formed a plan for a fishing trip on the next day. (*Wooley*)

C—The Essential Qualities of the Sentence

The essential qualities of a good sentence are:

(1) unity;

(2) emphasis;

(3) coherence.

(*Note.*—These three are also the essential qualities of a good paragraph.)

(1) When we speak of the unity of a sentence we mean that it contains one main idea, or that when it contains several ideas all of them are closely connected with one another.

Example

Mr Gandhi lives the life of an ascetic, eating the simplest fruits of the earth, sleeping on a plank in the open air, even in the midst of winter, and caring nothing for personal appearance.

(2) Emphasis consists in giving the important words in a sentence their rightful place, which is, as a rule, at the

beginning or at the end. The beginning is perhaps the better position of the two; but it is often found particularly effective to place the part to be emphasized at the beginning if it is usually placed at the end, and at the end if it is usually placed at the beginning.

Examples

Silver and gold have I none.
Sweet are the uses of adversity.
Blessed are the meek: for they shall inherit the earth.
Blessed are the merciful; for they shall obtain mercy.

My master ordered me to catch and kill the peacock; but *kill* the poor thing I would not.

(3) Coherence implies that the words in a sentence expressing things intended to be thought of together should be placed near each other. This means that qualifying words should be put as near as possible to the words they modify—adjectives next to their substantives, and adverbs, as a rule, next to the verbs or adjectives they modify.

Example

The following passage well illustrates the quality of coherence in sentences:

The Sentence. 'It should be powerful in its substantives, choice and discreet in its adjectives, nicely correct in its verbs: not a word that could be added, nor one which the most fastidious would venture to suppress: in order lucid, in sequence logical, in method perspicuous; and yet with a pleasant and inviting intricacy which disappears as you advance in the sentence: the language, throughout, not quaint, not obsolete, not common and not new: its several clauses justly proportioned and carefully balanced, so that it moves like a well-disciplined army organized for conquest; the rhythm, not that of music, but of a higher and fantastic melodiousness, submitting to no rule, incapable of being taught: the substance and the form alike disclosing a happy union of the soul of the author to the subject of his thought, having, therefore, individuality—without personal predominance: and withal, there must be a sense of felicity about it, declaring it to be the product

of a happy moment, so that you feel it will not happen again to that man who writes the sentence, or to any other of the sons of men, to say the like thing so choicely, tersely, mellifluously, and completely.' (*Sir A. Helps*)

Note.—Besides providing illustrations of coherent sentences, and of coherence in a paragraph, the passage is a valuable exposition of the structure of a sentence.

CHAPTER II

Analysis

Revision

When we break up a sentence, and distinguish and name its different parts, we **analyse** it.

A sentence expresses some complete thought. It can do so only if it makes a statement about something.

The naming part, that is the part showing about what the statement is made, is the **subject.** The stating part is the **predicate.**

In the sentence, *Dogs bark*, *dogs* shows about whom or what the statement is made. It is the subject. *Barks* states what is said about the subject (*dogs*). It is the predicate.

Every predicate must have a finite verb.

The Simple Sentence

When a sentence expresses one single thought, i.e. when it has only one predicate, it is a **simple sentence.**

Sometimes the predicate verb in a sentence takes an object. Then the verb, together with the object, forms the entire predicate.

Examples

1. Yusuf / called *him.*
2. We / gave *them money.*

In the second example, the verb *gave* has two objects—*them* (the indirect object), and *money* (the direct object). In such cases, both the objects are parts of the predicate.

ENLARGEMENTS

A word or words added to the subject, predicate, or object will modify the meaning of that element.

What is added to modify the meaning of the subject is the **enlargement of the subject.**

Children respect their parents.

Good children respect their parents.

In the second sentence, *good* is added to the subject (*children*) to modify its meaning. So *good* is the enlargement of the subject.

What is added to modify the meaning of the object is the **enlargement of the object.**

She loves children.

She loves *good* children.

In the second sentence, *good* is added to the object (*children*) to modify its meaning. So *good* is the enlargement of the object.

What is added to modify the meaning of a simple predicate (i.e. the predicate verb) is the **enlargement of the predicate.**

The fire burns.

The fire burns *brightly*.

In the second sentence, *brightly* is added to the simple predicate (*burns*) to modify its meaning. So *brightly* is the enlargement of the predicate.

THE COMPLEMENT

Certain intransitive verbs require an additional word or words to complete their meaning. They are called *verbs of incomplete predication*, or incomplete verbs.

The scene was lovely.

Here the predicate verb *was* is incomplete, and does not make full sense by itself. *Lovely* is added to it and then only does the predication become complete.

What is added to complete the meaning of a verb of incomplete predication is the **complement,** or the **complement of the predicate.**

Note.—In the above example, the complement *lovely* refers to *scene*, the subject of *was*, an intransitive verb. Such a complement is called a subjective complement.

Certain transitive verbs also may require, besides the object, an additional word or words to complete their meaning.

The master made him a *monitor*.

Here the complement (*a monitor*) refers to the object of *made*, a transitive verb. Such a complement is called an objective complement.

The Clause

A group of words having subject and predicate, and used as a part of a sentence, is a **clause.**

A clause containing the main or leading thought of the whole sentence is the **principal clause.** A principal clause can stand as an independent sentence.

A clause depending on another clause for its meaning is **a subordinate clause.** A subordinate clause cannot stand as an independent sentence.

Examples

I came home / *when it began to rain.*
Ye open the eastern windows / *that look towards the sun.*
Go to the ant, thou sluggard, / learn her ways, / and be wise.

Each part separated above by a bar, has a subject and a predicate; therefore each is a clause. The parts put in roman types can by themselves stand as full sentences too; therefore they are principal clauses. The parts italicized cannot stand by themselves as independent sentences, therefore they are subordinate clauses.

Subordinate clauses are of three kinds, according to their function.

(1) A subordinate clause used as a noun is a **noun clause**; as,

That he will get the prize is certain.
Let me know *where he lives.*

(2) A subordinate clause used as an adjective is an **adjective clause**; as,

A word *which is the name of a thing* is a noun.

(3) A subordinate clause used as an adverb is an **adverb clause**; as,

I returned home *because it rained.*

THE COMPLEX SENTENCE, THE DOUBLE SENTENCE, THE MULTIPLE SENTENCE

A sentence having only one principal clause, and one or more subordinate clauses is a **complex sentence**; as,

Football is a good game to play / *when the weather is not too hot.*

What matters / *where*
A true man's cross may stand ?

A sentence having two principal clauses (with or without any subordinate clause) is a **double sentence**; as,

The doctor did his best, / but the patient died.

A sentence having more than two principal clauses (with or without any subordinate clause) is a **multiple sentence**; as,

The way was long, the wind was cold,
The minstrel was infirm and old.

Note.—A word joining a subordinate clause to the principal clause is a subordinate conjunction.

A word joining two clauses of the *same* kind is a co-ordinating conjunction.

Clauses joined by a co-ordinating conjunction are co-ordinating clauses.

HOW TO ANALYSE

I. To analyse a simple sentence, we distinguish:

1. The subject and its enlargement;

2(*a*). The predicate, together with its complement, and its enlargement;

(*b*). The object and its enlargement.

II. To analyse a complex sentence, we distinguish:

1. The principal clause;

2. The subordinate clauses; their kind according to their function, the principal or subordinate clause on which they depend, and the connective.

The principal clause and each sub-clause are then analysed separately as simple sentences.

III. To analyse a double or multiple sentence:

1. We distinguish each co-ordinate principal clause, together with its subordinate clauses, if any, pointing out the co-ordinating conjunction also;

2. We analyse each principal clause, if it has no subordinate clauses, as a simple sentence;

3. We analyse each principal clause, if it has subordinate clauses, as a simple sentence.

Note.—If a clause has words understood or not expressed, you should supply them in the analysis.

EXAMPLES

1. A native of England pinched with the frosts of December may lose his affection for his own country by suffering his imagination to wander in the vales of Asia.

This is a simple sentence.

Analysis in Tabular Form

SUBJECT		PREDICATE			
The simple subject	Enlargement of subject	Simple predicate with complement	Enlargement of predicate	The object	Enlargement of object
native	1. A 2. of England 3. pinched with the frosts of December	may lose	by suffering his imagination to wander in the vales of Asia	affection	1. his 2. for his own country

2. When at length the infuriated Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty could bind, and who were the determined enemies of human intercourse itself, he decided that he would make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind.

Analysis into Clauses

I. he decided	principal clause
II. that he would make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind.	noun clause, depending on I, object of *decided*.
III. When at length the infuriated Hyder Ali found	adverb clause, depending on I, modifying *decided*.
IV. that he had to do with men	noun clause, depending on III, object of *found*.
V. who either would sign no convention	adjective clause, depending on IV, modifying *men*.
VI. or whom no treaty could bind	adjective clause, depending on IV, modifying *men*.
VII. and who were the determined enemies of human intercourse itself	adjective clause, depending on IV, modifying *men*.

The whole is a complex sentence.

Analysis in Tabular Form

Clause	Connection	Subject		Predicate			
		Simple subject	Enlargement of subject	Simple predicate with complement	Enlargement of predicate	Object	Enlargement of object
I		he		decided			
II	that	he		would make a memorable example to mankind		country	1. the 2. possessed by these incorrigible and predestinated criminals
III	When	Hyder Ali	the infuriated	found	at length		
IV	that	he		had to do with		men	
V	who either	who		would sign		convention	no
VI	or whom	treaty	no	could bind		whom	
VII	and	who		were the determined enemies of human intercourse itself			

3. Whilst the authors of all these evils were idly and stupidly gazing on this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic.

Analysis into Clauses

I. it suddenly burst	principal clause
II. and (it) poured down the whole of its contents upon the plains of the Carnatic.	principal clause, co-ordinate with I.
III. Whilst the authors of all these evils were idly and stupidly gazing on this menacing meteor.	adverb clause, depending on I, modifying *burst*.
IV. which blackened all their horizon.	adjective clause, depending on III, modifying *meteor*.

The whole is a double sentence.

Analysis in Tabular Form

		Subject		Predicate			
Clause	Connective	Simple subject	Enlargement of subject	Simple predicate with complement	Enlargement of predicate	Object	Enlargement of object
I		it		burst	suddenly		
II	and	(it)		poured down	upon the plains of the Carnatic	whole	1. the 2. of its contents
III	Whilst	authors	1. the 2. of all these evils	were gazing	1. idly and stupidly 2. on this menacing meteor		
IV	which	which		blackened		horizon	all their

EXERCISE 1

Analyse the following sentences in tabular form:

1. The master had a handsome writing-desk in his study.

2. This was the message sent to the king of Angola, a mischievous chieftain.

3. His companions now emptied the contents of the keg into large flagons.

4. With great difficulty the self-important man restores order.

5. The table of contents and the index make it possible to find quickly the lessons to be learnt.

6. Our next friend was an exquisite collie, fleet, thin-flanked, dainty, and handsome as a small greyhound, with all the grace of silky, waving, black and tan hair.

7. Anything like the sound of a rat makes my heart go pit-a-pat.

8. Yesterday, in spite of my objection, the painter coloured the brown board blue.

9. There have been stored the corn, wheat, rice, and potatoes of last season's harvest.

10. No textbook on the subject ever does contain enough practice material.

11. His face like the face of the morning gladdened the earth with its light.

12. The dhole, the fierce dog of India, hunts the tiger in packs.

13. The enemy made the first attack early in the morning.

14. People proudly called her reign ' The spacious times of great Elizabeth '.

15. In the sum of his life he finds this to be the thing or group of things.

16. A man of sense, without a superior and astonishing degree of parts, will not talk nonsense upon any subject.

17. We cannot conceive of two men being born with the same physical, mental, and moral nature, at the same

moment, under precisely the same conditions, and of the same nationality.

18. Late in the evening the flower vendor sold Kamla and Laxmi some beautiful wreaths and bouquets of roses and other flowers from his basket.

19. He possessed, however, but little of the noble mien and character of his grandfather.

20. The cart-driver might have noticed the dark clouds of smoke curling up in wreaths from behind the valley.

21. Never shall we know again
A heart so stout and true.

22. In the moonlight the shepherds lie asleep on the hill.

23. What murmurs arise from the heart of these mountainous deserts ?

24. Before this time tomorrow, I shall have gained a peerage or a tomb in Westminster Abbey.

25. Having been appointed a teacher in the school, he began preparing some notes of lessons.

26. Ali Baba and his men found themselves greatly deceived in their hopes.

27. Against an army sailing through the clouds, neither walls, nor mountains, nor seas could afford any security.

28. On every hand there is a drip and gush and ooze of water, a crackle and rustle and moan of plants and trees unfolding and unbending and greeting air and light.

29. After some fruitless search I found the old angler's cottage, a small structure containing only one room, but a perfect curiosity in its method and arrangement.

EXERCISE 2

Analyse the following sentences into clauses:

1. If Ernest Shackleton has succeeded in crossing the Pole, the *Endurance* should have left her winter quarters in the Weddell Sea last February.

2. What would be thought of a painter who should mix August and January in one landscape, and should introduce a frozen river into a harvest scene ?

3. Our principle is that international questions must be settled by free negotiation between free peoples, and that this settlement shall not be hampered by the dictation of a military caste.

4. I have joyfully done much evil in my life to those who have wished me evil, but if ever I did any evil to you two, I repent, and I ask your forgiveness.

5. The mayor denied that the promise which he had made was binding.

6. My friend's talk made so odd an impression upon my mind, that soon after I was abed, I fell insensibly into a most unaccountable reverie, that had neither moral nor design in it, and cannot be so properly called a dream as a delirium.

7. Never was the old saying, that a dutiful child has dutiful children, better exemplified than in the More family.

8. While the citizens both laughed and cried with joy, there were not a few that still wondered who the veiled warrior could be to whom alone the victory was due.

9. Before they set out, Celia considered that it would be unsafe for two young ladies to travel in the rich clothes they then wore.

10. He then desired to know what arts were practised in electing those whom I called commoners; whether a stranger, with a strong purse, might not influence the vulgar voters to choose him before their own landlord, or the most considerable gentleman in the neighbourhood.

11. I kept another small loaf, and a modicum of cheese, on a particular shelf of a particular cupboard, to make my supper on when I came back at night.

12. Not wholly in the busy world, nor quite
Beyond it, blooms the garden that I love.

13. Lumsden, having many other matters on hand, thought nothing more about the matter, till, much to his surprise, one day six weeks later, who should walk calmly into his camp, without passport or safe conduct, or anything save serene confidence in the British officer, but Dilawar Khan.

14. Once upon a time (so runs the fable)
A country mouse right hospitable
Receiv'd a town mouse at his board,
Just as a farmer might a lord.

15. The shades of night were falling fast,
As through the Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device: *Excelsior* !

EXERCISE 3

Analyse the following sentences into clauses:

1. At Aerschot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray.

2. When, contrary to the wicked hopes he had formed, his brother proved victorious, his envy and malice knew no bounds, and he swore he would burn the chamber where Orlando slept.

3. At last, Mr Micawber's difficulties came to a crisis, and he was arrested early one morning, and carried over to the King's Bench Prison in the Borough.

4. The Mehtar, however, evidently had very straight information regarding Dilawar, and it was the custom of the land to kill all strangers who could not account for themselves,

and more specially those who had any connexion with the dreaded Feringhis.

5. The brute took and drank, and evidently enjoyed the wine, which was new to him, and swilled again at the flagon, and entreated for more, and prayed Ulysses to tell him his name, that he might bestow a gift upon the man who had given him such brave liquor.

6. I once put a wasp into the nest, but when the spider came out in order to seize it as usual, upon perceiving what kind of an enemy it had to deal with, it instantly broke all the bands that held it fast, and contributed all that lay in its power to disengage so formidable an antagonist.

7. When the ship fell over, and the mast became nearly horizontal, he crawled out to the mizzen-top, and sat there till the spar gave way and plunged him into the waves, whence he was dragged into one of the boats, half-drowned but grasping tight his precious trust.

8. Upon this the dial plate (if we may credit the fable) changed countenance with alarm, the hands made an ineffectual effort to continue their course, the wheels remained motionless with surprise, the weights hung speechless, and each member felt disposed to lay the blame on the others.

9. All through the day the battle raged, but Akbar's soldiers were losing courage, and the fear of that magic sword was upon them.

10. He presented himself to be examined for ordination in a pair of scarlet breeches, and said honestly that he did not like to go into the Church, because he was fond of coloured clothes.

11. When I was a child I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things.

12. Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,

Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

13. The charts of the world which have been drawn up by modern science have thrown into a narrow space the expression of a vast amount of knowledge, but I have never yet seen any one pictorial enough to enable the spectator to imagine the kind of contrast in physical character which exists between the northern and the southern countries.

14. Numerous examples of that kind may be given to show how a hobby, innocent in character and pursued out of pleasure, not only cheers up the spirit of man by keeping his mind above care, but proves even more beneficial to the world than pursuits which seem to profit man because of their direct utility.

15. Nor is there in the whole range of nature a grander or more magnificent scene than is the ocean in a storm, when deep calls unto deep, and its liquid mountains roll and break against each other, when it dashes to pieces, in the wantonness of its power, the strongest structures which man can rear for the purpose of floating over its billows; then it is that the proudest and bravest tremble and quail at the roaring and thunder of its waves.

16. When such a man perceives that if he fail, every one will be able to understand the risk that has been incurred, but that if he succeed, no one will estimate the danger that has been silently overcome, he bows nevertheless to the supreme dictates of his own judgement, regardless alike of the honours of his own age and the praises of posterity.

17. The lowest mechanic, however, looks upon it as his duty to be a watchful guardian of his country's freedom, and often uses a language that might seem haughty even in the mouth of the great emperor who traces his ancestry to the moon.

18. How sleep the brave, who sink to rest
By all their country's wishes blest !
When Spring, with dewy fingers cold,
Returns to deck their hallow'd mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

CHAPTER III

Direct and Indirect Narration

REVISION

Compare the following three ways of reproducing a conversation:

1. *Rama.*—I have no money in my pocket today.
Hari.—You may borrow some from your cousin.

2. Rama once said to Hari, 'I have no money in my pocket today'. Upon this Hari said, 'You may borrow some from your cousin'.

3. Rama once said to Hari that he had no money in his pocket that day. Upon this Hari suggested to him that he might borrow some from his cousin.

In the first example, the conversation is reproduced as a *dialogue* in which the actual words of the speakers are quoted in full.

Note that in writing conversation in this form, inverted commas are not necessary.

In the second example also it is reported in the actual words of the speakers quoted in full.

Here, however, the speeches are introduced by a 'reporting verb'.

Speeches reported in this manner must be put within inverted commas.

In the third example, the conversation is reported so as to convey fully the sense, but not the actual words of the speakers. The language is somewhat altered, so that the

speeches are not quoted but indirectly reproduced in another form.

When a conversation is quoted in full, in the words actually used by the speakers, it is said to be in the *direct* form.

When we report or narrate somebody else's speech, or language actually used by the original speakers, but in a somewhat altered language which conveys its full sense, it is said to be in the *indirect* form.

When we report or narrate somebody else's speech, or our own speech on a former occasion, we usually employ the *indirect* form of narration.

In changing a speech from the *direct* to the *indirect* form, you should consider:

1. The kind of each sentence in the speech: whether it is declarative, imperative, interrogative, or exclamatory;
2. The tenses of the verbs;
3. The person of the pronouns;
4. The adjectives and adverbs showing nearness in time or place (e.g. *here*, *this*).

I. (*a*) When you report a declarative statement in the indirect way, place *that* between the introductory verb and the reported statement.

EXAMPLE

Direct.—He says, ' The train is late '.

Indirect.—He says that the train is late.

(*b*) When you report a question in the indirect way:

(i) Change the introductory verb into *ask*, *inquire*, *query*, *demand*, or some other verb having a similar sense;

(ii) Use *whether* or *if* after such an introductory verb whenever the direct question has *yes* or *no* for an answer;

(iii) Change the interrogative form into the declarative form.

EXAMPLES

Direct.—The master says, ' Where is the map ? '
Indirect.—The master asks where the map is.
Direct.—The master says, ' Have you seen the map ? '
Indirect.—The master inquires if you have seen the map.

(*c*) When you report an imperative sentence in the indirect way:

(i) Change the introductory verb into *ask*, *request*, *order*, *command*, *beseech*, *advise*, *urge*, *threaten*, or some other verb having a similar sense;
(ii) Put the verb in the reported speech in the infinitive.

EXAMPLE

Direct.—The master said to the servant, ' Ring the bell '.
Indirect.—The master ordered the servant to ring the bell.

(*d*) When you report a wish or exclamation in the indirect way, change the introductory verb into *wish*, *bless*, *pray*, *cry*, *exclaim*, or some other verb having a similar sense, and place *that* between it and the reported statement.

EXAMPLES

Direct.—He says, ' Ah ! I am happy now '.
Indirect.—He exclaims that he is happy now.
Direct.—The old woman says, ' May God bless the good boy '.
Indirect.—The old woman prays that God may bless the good boy.

II. When you report a declarative statement, a question, or a wish or exclamation in the indirect way, you may often have to change the tense of the verbs in the reported speech.

In the indirect, such reported speech usually becomes a subordinate clause. Hence the rules of the sequence of tenses govern the verbs in it.

Rules of the Sequence of Tenses

In a complex sentence, the following rules are generally observed about the tense of the verb in the subordinate clause:

1. If the verb in the principal clause is in the present or the future tense, the verb in the subordinate clause may be in any tense whatever according to the meaning.

2. If the verb in the principal clause is in the past tense, the verb in the subordinate clause must also be in the past tense.

3. The verb in the subordinate clause, however, may be in the present tense even after a past tense in the principal clause:

(i) if the verb in the subordinate clause says what is true for all time, or what is thought to be true till now;

(ii) if the subordinate clause is an adverb clause showing place, reason, or comparison;

(iii) if the subordinate clause is an adjective clause.

As stated in I (*c*) (ii) above, the verb in an imperative sentence becomes an infinitive in the indirect speech. So its tense cannot be changed.

Note.—If, however, the imperative sentence is a complex sentence, with a subordinate clause of its own, the verb in the subordinate clause is governed by the rules of the sequence of tenses.

Examples

Direct.—Govind said to Hanuman, ' Run fast '.

Indirect.—Govind urged Hanuman *to run* fast.

Direct.—Govind said to Hanuman, ' Run fast, so that you may win the prize '.

Indirect.—Govind urged Hanuman to *run* fast, so that he *might* win the prize.

III. If the direct speech contains a pronoun, change its person, when necessary, to refer in the indirect to the same individual as it does in the direct:

(*a*) A pronoun of the first person in the direct speech is changed in the indirect to the same person as the subject of the introductory verb.

EXAMPLES

Direct.—Padmavati said, ' *I* prefer death to dishonour '.

Indirect.—Padmavati declared that *she* preferred death to dishonour.

Direct.—You said the other day, ' Rama loves *me* '.

Indirect.—You said the other day that Rama loved *you.*

Direct.—I said to you, ' *I* have no intention to punish the foolish boy '.

Indirect.—I assured you that *I* had no intention to punish the foolish boy.

(*b*) A pronoun in the second person in direct speech is changed in the indirect to the same person as the noun or pronoun after the introductory verb, i.e. the person to whom the speech is addressed.

EXAMPLES

Direct.—Joseph said to Jonathan, ' *You* know nothing of the matter '.

Indirect.—Joseph said to Jonathan that *he* knew nothing of the matter.

Direct.—Karim said to you, ' *You* are likely to be made the monitor of the class '.

Indirect.—Karim informed you that you were likely to be made the monitor of the class.

Direct.—The postman said to me, ' The parcel is not for *you* '.

Indirect.—The postman told me that the parcel was not for *me.*

(*c*) Generally a pronoun of the third person in direct speech remains unchanged in the indirect.

Direct.—Krishna said to Shrinivasam, ' *He* has lost *his* watch '.

Indirect.—Krishna told Shrinivasam that he had lost his watch.

(*d*) If, however, a pronoun of the third person in direct speech refers to the person who reports it in the indirect, it is changed into the first person.

If it refers to the person to whom it is reported in the indirect it is changed into the second person.

EXAMPLES

Direct.—Rama said to Krishna, ' Manu is not present as he is ill '.

Indirect.—(Reported *by* Manu). Rama said to Krishna that *I* was not present as *I* was ill.

Direct.—Rama said to Krishna, ' Manu is not present as, he is ill '.

Indirect.—(As reported *to* Manu).—Rama said to Krishna that *you* were *not* present as *you* were ill.

IV. If the direct speech contains words showing nearness in time or place, change them into words showing distance unless the sense requires otherwise.

Change	*now*	into	*then*
,,	*this*	,,	*that*
,,	*these*	,,	*those*
,,	*come*	,,	*go*
,,	*here*	,,	*there*
,,	*thus*	,,	*so*
,,	*today*	,,	*that day*
,,	*tomorrow*	,,	*the next day*
,,	*yesterday*	,,	*the previous day*
,,	*tonight*	,,	*that night*
,,	*last night*	,,	*the previous night*
,,	*ago*	,,	*before*
,,	*just*	,,	*then*
,,	*hence*	,,	*thence*

EXAMPLES

Direct.—He said, ' There will be a holiday tomorrow '.
Indirect.—He said that there would be a holiday the next day.

Direct.—The master said to Yakub, ' Sit here in this class now, and do these sums '.

Indirect.—The master ordered Yakub to sit there in that class then, and do those sums.

Some Special Cases Illustrated

i

Direct.—The hare said to the tortoise, ' Let us run a race '.

Indirect.—The hare proposed to the tortoise that they should run a race.

Direct.—The headmaster said, ' Let him have another chance '.

Indirect.—The headmaster suggested that he might be allowed another chance.

Direct.—Mena said, ' Let me look out of the window '.

Indirect.—Mena wanted to look out of the window.

Direct.—Ganpat said to Gulam, ' Good morning. I hope you are quite well '.

Gulam said to Ganpat, ' Good morning. I am quite well. Thank you '.

Indirect.—Ganpat wished Gulam good morning and hoped he was quite well.

Gulam returned the greeting, assured him that he was quite well, and thanked him.

Direct.—The boy said to the master, ' May I enter the class, sir ? '

The teacher said, ' Yes '.

Indirect.—The boy asked the master if he might enter the class, and the master replied that he might.

ii

Direct.—Rustom said to Cawas, ' You and Manek hate Yakub and me '.

Indirect.—This may be reported in the indirect by any

of the four (Rustom, Cawas, Manek, Yakub) to any of the remaining three.

1. Rustom to Cawas: I told you that you and Manek hated Yakub and me.

2. Rustom to Manek: I told Cawas that he and you hated Yakub and me.

3. Rustom to Yakub: I told Cawas that he and Manek hated you and me.

4. Cawas to Rustom: You told me that I and Manek hated Yakub and you.

5. Cawas to Manek: Rustom told me that I and you hated Yakub and him.

6. Cawas to Yakub: Rustom told me that I and Manek hated you and him.

7. Manek to Rustom: You told Cawas that he and I hated Yakub and you.

8. Manek to Cawas: Rustom told you that you and I hated Yakub and him.

9. Manek to Yakub: Rustom told Cawas that he (Cawas) and I hated you and him (Rustom).

10. Yakub to Rustom: You told Cawas that he and Manek hated me and you.

11. Yakub to Cawas: Rustom told you that you and Manek hated me and him.

12. Yakub to Manek: Rustom told Cawas that he (Cawas) and you hated me and him (Rustom).

iii

Direct.—I said, 'Do not speak of the past. Is there not something in every life which it is happiness to forget? I have so much to remember here, so much to learn, and so much to repay.'

Note.—The first sentence is **imperative,** the second in **interrogative,** and the third is **declarative.** In turning such a speech into the indirect, the rule proper to each part should be observed.

Indirect.—I advised him not to speak of the past, asked whether there was not something in every life which it was happiness to forget, and added that I had so much to remember in this world, so much to learn, and so much to repay.

iv

Direct.—(A Dialogue between the Fox and the Farmer.)

Farmer.—I have caught you at last, you rogue, I will hang you.

Fox.—Why ?

Farmer.—For stealing my geese.

Fox.—It is the way of our family.

Farmer.—It shall be your way no longer, you shall be hanged. You are a rogue.

Fox.—No, no, neither rogue nor fool. At any rate have patience with me.

Farmer.—Well, what then ?

Fox.—Give me my share, and I will not touch yours hereafter.

Farmer.—Your share ! No.

Fox.—Then take me and teach me. Who knows but I may improve ?

Farmer.—Nonsense ! You animals never do change your ways.

Indirect.—Calling the fox a rogue, the farmer congratulated himself that he had caught him at last and said that he would hang him. The fox wanted to know why. The farmer replied that it was for stealing his geese. The fox pleaded that it was the way of his family. Whereupon the farmer said that it would be his way no longer, for he would soon be hanged as a rogue. The fox urged that he was neither a rogue nor a fool and begged the farmer to have patience with him. The farmer wished to know what more he had to say. The fox asked for his share and promised not to touch the farmer's share thereafter. The farmer wondered what his share could be and said that he would do no such thing. The fox begged

him, in that case, to take him and teach him, remarking that for all he knew he might improve. The farmer exclaimed that all that was nonsense, for animals never do change their ways.

EXERCISE 1

Express the following passages in the indirect form of narration:

1. The teacher became angry with the student, and said, 'Why have you disturbed the class in this way? I have told you before that when I am speaking, you should be silent. Leave the room, and do not return today.'

2. *Gopal.*—How do you think you have done in the examination?

Krishna.—That is a question which I cannot answer here and now. Wait till we get home and I have had time to look at my books tonight.

Gopal.—But, surely, you must have some general idea of how you have done.

Krishna.—I do not wish to say anything. 'Speech', they say, 'is silver, but silence is golden.'

Gopal.—Well, please yourself then.

3. 'Gentlemen,' I said after silence had been restored, 'there are more things in heaven and earth than are dreamt of in your philosophy. Do not be astonished at my statement. Is it fair to judge me by appearance only?' 'We never have judged,' replied one of my hearers, 'and we never will judge you in this way.' 'What a wonderful admission!' I said, 'surely you cannot mean what you now assert.' He responded, 'How can you doubt it? Would that I could restore your confidence in our fidelity.' 'Show it by action,' was my answer, 'and you need never fear my disapproving of your conduct.'

4. 'Well,' cried I, 'my good boys, how do you like your bed? I hope you are not afraid to sleep in this room, dark as it appears.' 'No, papa,' said Dick, 'I am not afraid

to be anywhere where you are.' 'And I,' said Bill who was but yet four years old, 'I love the place best that my papa is in.'

5. 'Indeed, son,' replied the mother seriously, 'I cannot help telling you that you have quite forgotten yourself. Besides, if you really mean to put this resolution of yours into execution, I do not see whom you can get to venture to propose it for you.' 'You yourself,' he replied immediately. 'I go to the Sultan!' answered his mother amazed, 'I shall take care how I meddle in such an affair. Why, who are you, son,' continued she, 'that you can have the assurance to think of your Sultan's daughter?'

6. 'Well, James,' said an official of a country bank to an applicant for the vacant post of a watchman, 'this is your first job of the kind, isn't it?'

'Yes, sir.'

'Your duty must be to exercise vigilance.'

'Yes, sir.'

'No stranger must be allowed to enter the bank at night under any pretext whatever.'

'No, sir.'

'And our manager—he is a good man, honest and trustworthy; but it will be your duty to keep your eye on him.'

'But it will be hard to watch two men and the bank at the same time.'

'Two men, how?'

'Why, sir, it was only yesterday that the manager called me in for a talk, and he said you were one of the best men in the world, but it would be just as well to keep both eyes on you, and to let the directors know what you were about after hours.'

7. *Youth.*—How much does this thermometer cost?

Shopkeeper.—Seven-and-sixpence, sir.

Youth.—Why, I got one just like it there a couple of days ago for five shillings.

Shopkeeper.—What time in the day did you buy it, sir ?

Youth.—About eight o'clock in the morning.

Shopkeeper.—Ah, well, you see, sir, it's twelve o'clock now; thermometers are always higher at noon.

8. Some amateurs in a provincial town gave a theatrical performance. Just before the curtain went up, the leading actor took the manager aside and said to him:

'Now, look here, I don't intend to drink water instead of wine in the drinking scene in the second act. I want wine, genuine wine. We must make this play as realistic as possible.'

'Oh, you want champagne at fifteen shillings a bottle, do you ?'

'Yes, sir. Everything must be realistic.'

'All right. In the second act you shall have real wine, and when you take poison in the last act, you shall have some real poison. I'll see that you don't complain of the play not being realistic enough. How does prussic acid strike you ?'

9. A revenue collector received intimation that a person kept a trap without paying duty.

The collector called and began:

'You keep a trap, I understand.'

'Yes.'

'Have you a licence for that trap ?'

'No.'

Down went an entry of this candid admission in the note-book.

'Did you have a licence last year ?'

'No.'

Another entry in the book.

'Why did you not take out a licence ?'

'I did not think it necessary.'

'How many wheels has it ?'

'None.'

'None! What sort of a trap is it?'

'A mouse-trap.'

10. 'Let me hire you as a nurse for my poor children,' said a Butterfly to a quiet Caterpillar, who was strolling along a cabbage-leaf in her odd lumbering way. 'See these little eggs,' continued the Butterfly; 'I don't know how long it will be before they come to life, and I feel very sick and poorly, and if I should die, who will take care of my baby butterflies when I am gone? Will you, kind, mild, green Caterpillar? But you must mind what you give them to eat, Caterpillar! They cannot, of course, live on *your* rough food. You must give them early dew, and honey from the flowers; and let them fly about only a little way at first; for, of course, one can't expect them to use their wings properly at once. Dear me! it is a sad pity you cannot fly yourself. But I have no time to look for another nurse now, so you will do your best, I hope. Dear! dear! I cannot think what made me come and lay my eggs on a cabbage-leaf! What a place for young butterflies to be born upon! Still you will be kind, will you not, to the poor little ones? Here, take the gold-dust from my wings as a reward. Oh, how dizzy I am! Caterpillar, you will remember about the food———'

11. Write the following in the indirect form:

(1) as if reported by the genius to an outside person.

(2) as if reported by the genius to Mirza.

(3) as if reported by Mirza to an outside person.

(4) as if reported by Mirza to the genius.

'Cast thy eyes eastward,' said the genius to Mirza, 'and tell me what thou seest.' 'I see,' said Mirza, 'a huge valley and a prodigious tide of water flowing through it.' 'The valley that thou seest,' said the genius, 'is the vale of misery, and the tide of water that thou seest is part of the great tide of eternity.' 'What is the reason,' said Mirza,

' that the tide I see rises out of a thick mist at one end, and loses itself in a thick mist at the other ? '

12. How would the following be reported in the indirect way by each of the five persons named (Henry, Mary, Alice, John, and the master) to each of the remaining four ?

Henry said to Mary, ' Alice and John complain to the master about your conduct towards them '.

EXERCISE 2

Express the following in the direct form of narration:

1. He asked how he did, how he had rested in the night, what his complaint was, where his pain was and what he could do to help him.

2. The lion asked the goat what delight he could take to skip from one precipice to another all day and risk the breaking of his neck every moment.

3. She told her father that she had seen her husband's ring on the hand of the beggar who sat by the side of the garden; and she asked him to send for him that they might find out how the ring had come into his hands.

4. The king asked the farmer whether he expected to reap the fruit of the tree he then planted.

5. The boy wrote to his master that his parents had arrived from his village and, as he had to go and make arrangements for their accommodation, he requested him to grant him leave for that afternoon.

6. He said that his mother was just then absent from home, but that I should not on that account defer my visit, as she would without doubt return in a few days and, in the meantime, I might arrange with him the details of the business which I had mentioned to him at our former meeting.

7. Our neighbour told us that she had, the day before, let her second floor to a gentleman, who told her he kept

very good hours, and was generally at home the greater part of the morning and evening at study; but that that morning he had for an hour made that extraordinary noise which she had then heard.

8. Mr Smith, in proposing the health of the Prince of Wales, remarked that he had that evening a very pleasant task to perform. The Prince took, as they all knew, a deep interest in anything that was brought forward to advance the welfare of his own country and was always ready to place his services at the disposal of an institution that was worthy of support. He was ever ready to do his duty.

9. He said that he would never be a party to a proposal such as the one before that meeting; he felt certain that it was a step in the wrong direction. He was of opinion that no one who had any knowledge of the needs of the city would support such a measure.

10. My friend Sir Roger de Coverley told me the other night that he had been reading my paper on Westminster Abbey, in which there were a great many ingenious fancies. He told me at the same time that he observed I had promised another paper upon the tombs and that he should be glad to go and see them with me, not having visited them since he had read history.

11. The duke, pitying the unfortunate father, said that if it were not against the laws, which his oath and dignity did not permit him to alter, he would freely pardon him. Yet, instead of dooming him to instant death, he would give him that day to try if he could beg or borrow the money to pay the fine.

12. Portia entreated her dear lover to dispatch all business and be gone; promising him that he should have gold to pay the money twenty times over before that kind friend should lose a hair through her Bassanio's fault; and assuring him that, as he was so dearly bought, she would dearly love him.

Exercise 3

Express each of the following passages as a dialogue:

1. The sultan said that he should like to know what the two owls were saying to each other; and he asked the vizier to listen to their discourse and give him an account of it. The vizier said that he had heard part of their conversation, but did not wish to tell the sultan what it was.

2. A horse asked a man whether he would help him against a wild boar that had insulted him. The man replied that he would gladly do so, but that he should afterwards require his services and that he would have to go home with him. The horse thanked him, but said that he saw that revenge would cost more than it was worth and that he would, therefore, not accept his kindness.

3. The Emir said to the Crusader that there was truce between their nations; wherefore should they two be at war? Let there be peace between them. The Crusader replied that he was well content that it should be so; but asked what security the Emir offered that he would observe the truce. The Emir rejoined that it was rather the Crusader from whom he should demand security. The Crusader thereupon swore by the cross of his sword that he would be a true companion to the Emir, while their fortune willed that they should remain together.

4. I told him that I should not go out of his house until he had done justice to myself and my sister, to which he replied that as to that I might please myself, that I was welcome to remain in that house as long as I pleased, and that he hoped I should be comfortable while I honoured it with my presence; but that, as for himself, he unfortunately had an important engagement elsewhere just then, and would therefore be unable to enjoy my agreeable society.

5. A dervish once asked two merchants whom he met in the desert whether they had not lost a camel. They replied

that they had. The dervish then inquired whether the animal was not blind in his right eye and lame in his left leg. The merchants replied that he was. Then the dervish wished to know whether the camel was not loaded with honey on one side and wheat on the other. The merchants replied that he certainly was and that as the dervish had so lately seen the animal, he could probably conduct them to him. The dervish assured them that he had never seen their camel, nor even heard of him but from them.

CHAPTER IV

Some Expressive Words

I. Words showing Collection

An Army of soldiers
A Band of musicians
A Bevy of girls
A Board of trustees, directors
A Brood of chickens
A Budget of news, letters
A Bunch of grapes, plantains, fruits, keys
A Bundle of sticks
A Caravan of merchants, pilgrims, travellers
A Century of years, sonnets, inventions
A Chain of mountains
A Class of students, persons
A Cloud of locusts
A Clump of trees
A Cluster of grapes, nuts, stars, islands
A Code of laws
A Company of soldiers, merchants
A Concourse of people
A Congress of delegates, representatives
A Consignment of goods
A Course of lectures
A Crew of sailors
A Crowd of people
A Constellation of stars
A Curriculum of studies
A Drove of cattle
A Faggot of sticks
A Fleet of ships
A Flight of birds, stairs or steps
A Flock of sheep, geese
A Forest of trees

A GANG of prisoners, robbers, thieves, convicts, workmen
A GARLAND of flowers
A GROUP of figures (in a picture), people, islands
A HERD of cattle, deer, goats
A HIVE of bees
A LEAGUE of states, powers
A LIBRARY of books
A LITTER of pigs, pups
A MULTITUDE of people
A PACK of hounds, playing cards
A PEAL of bells
A SERIES of events
A SHEAF of corn, arrows
A SHOCK of hair, corn
A SHOWER of arrows
A STACK of hay, wood
A SUIT of clothes
A SUITE (pron. *sweet*) of rooms, apartments
A SWARM of bees, ants
A TEAM of horses, oxen, cricketers
A TRAIN of waggons, carriages, followers

II. DIMINUTIVES

Certain nouns are formed from other nouns to express smallness, affection or contempt. Such words are called **diminutives:**

Ankle	..	Anklet	Lamb	..	Lambkin
Arm	..	Armlet	Lance	..	Lancet
Baron	..	Baronet	Leaf	..	Leaflet
Book	..	Booklet	Man	..	Manikin
Brook	..	Brooklet	Nest	..	Nestling
Bull	..	Bullock	Owl	..	Owlet
Cat	..	Kitten	Part	..	Particle
Crown	..	Coronet	Poet	..	Poetaster
Dame	..	Damsel	Ring	..	Ringlet
Dear	..	Darling	River	..	Rivulet
Duck	..	Duckling	Shade	..	Shadow
Eagle	..	Eaglet	Stream	..	Streamlet
Eye	..	Eyelet	Tower	..	Turret
Hill	..	Hillock	Weak	..	Weakling

III. WORDS EXPRESSING THE CRIES OF VARIOUS ANIMALS

Apes GIBBER
Asses BRAY
Bears GROWL
Bees HUM
Beetles DRONE
Birds SING, TWITTER
Bulls (Oxen) BELLOW
Cats MEW, PURR

Cattle Low
Cocks Crow
Cows Low
Crows Caw
Squirrels Squeak
Swallows Twitter
Doves Coo
Elephants Trumpet
Flies Buzz
Foxes Yelp, Bark
Frogs Croak
Geese Cackle, Hiss
Goats Bleat
Sheep Bleat
Hawks Scream
Hens Cackle, Cluck
Horses Neigh, Snort
Jackals Howl
Kittens Mew
Dogs Yelp, Bark, Whine, Howl
Monkeys Chatter, Gibber
Lambs Bleat
Larks Sing
Lions Roar
Mice Squeak
Thrushes Whistle, Sing
Tigers Roar, Growl
Vultures Scream
Wolves Howl
Owls Hoot, Screech
Parrots Talk
Pea-fowls Scream
Pigeons Coo
Pigs Grunt, Squeak
Puppies Yelp
Ravens Croak
Rooks Caw
Serpents (Snakes) Hiss
Swans Cry
Nightingales Sing, Warble
Sparrows Chirp, Twitter

IV. Synonyms

The English language is rich in sets of words expressing almost the same idea. Take the idea of 'abandoning' for instance. We may *abandon*, or *forsake*, or *relinquish*, or *give up*, or *leave*, or *quit*. In the same way, we may *join*, or *link*, or *attach*, or *couple*, or *unite*, or *connect*, or *combine*, or *associate*; or we may speak of *behaviour*, or *conduct*, or *carriage*, or *deportment*, or *demeanour*; or again, we may *see*, or *look*, or *observe*, or *behold*, or *notice*, or *view*, or *glance at*, or *catch sight of* an object. Each word in any set means *nearly*, but not exactly, the same thing. Such words are called **synonyms.**

We have to discriminate and choose that particular one of the synonymous words which exactly expresses the idea we wish to convey.

(i) *Synonymous nouns*

ARTISAN, ARTIST. An artisan is one who exercises a mechanical art: a carpenter, a mason, is an artisan. An artist is one who practises one of the fine arts such as *painting*, *music*, *poetry*. Poets, musicians, painters are artists. The artisan ranks above the labourer, but below the artist.

COMPUNCTION, REMORSE. Compunction is pricking of the conscience; remorse is intense compunction. Compunction is felt for slight offences; remorse for great crimes.

CUSTOM, HABIT. Custom has reference to things done by a large number; the customs of a people or a nation. Habit refers to things done by an individual, e.g. 'So and so has the habit of smoking.'

HOUSE, HOME. The house is the building where one lives; home is the same place but endeared by affectionate associations and family ties, e.g. ' In my new house, I have not the comforts of a home.'

INFORMANT, INFORMER. An informant is one who gives information in general, but an informer is one who makes it his business to detect offenders and lay information against them, e.g. ' Concerning this news, so and so is my informant.' ' So and so is a police informer.'

THIEF, ROBBER. A thief is one who steals secretly and without violence. A robber is one who deprives another of property by force or violence.

VERACITY, TRUTH. Veracity regards persons, truth regards things. The thing said is true; the person who says it is veracious. We speak of the truth of history, but of the veracity of the writer.

SAFETY, SECURITY. Those who are out of danger are in safety; those beyond the reach of danger are in security. Security implies freedom from all fear of danger; safety only implies the absence of danger, e.g. ' It is not safe for a man to walk on the railway line.' ' He slept soundly in perfect security from theft.'

Here is a further list of synonymous nouns:

Admiration, wonder
Admission, admittance, entry, entrance
Aim, object, end, purpose, motive
Anger, resentment
Answer, reply, response
Assent, consent
Battle, war, campaign
Beast, brute
Benevolence, beneficence
Blunder, error, mistake
Cause, reason
Character, reputation
Cloths, clothes
Command, wish, will, order, injunction
Compulsion, obligation
Contest, conflict
Corpse, carcass (or carcase)
Courage, fortitude
Crime, vice, sin
Destiny, fate, lot, doom
Difference, distinction
Difficulty, obstacle
Discovery, invention
Disposition, temper
Doubt, suspicion
Education, instruction
Effect, consequence, result
Empire, kingdom
Envy, jealousy
Event, occurrence, incident
Face, countenance
Falsehood, lie, untruth, falsity
Fancy, imagination
Fault, mistake
Fluid, liquid
Haste, hurry
Journey, travel, voyage
Part, portion
People, nation
Pity, sympathy, compassion
Pride, vanity, conceit, arrogance, presumption, haughtiness, insolence
Recollection, remembrance, memory
Revenge, vengeance
Silence, stillness
Space, room
Value, price
Wisdom, knowledge

(ii) *Synonymous adjectives*

ANCIENT, ANTIQUE. Ancient refers to the manners, institutions, customs of the nations of old times. Antique refers to their works of art. We speak of antique furniture or gems, but of ancient laws and customs.

AUTHENTIC, GENUINE. We speak of documents or news as authentic if they come from a reliable source; but a book is regarded as genuine if it is written by the person whose name it bears. Thus: 'There are those who think that the description of the Black Hole of Calcutta is not authentic.'

'It is doubtful whether all the existing signatures of Shakespeare are genuine.'

EFFICIENT, EFFECTIVE. What actually does produce an effect is efficient. What has power to produce an effect is effective. An efficient body of police is one which by its vigilence prevents crimes and protects property. An effective body of police is one which, judging from its numbers and discipline, has the power to prevent crime and maintain order.

IDLE, LAZY. An idle child is one who will not do what he ought to do; the lazy or indolent or slothful child does not like to do anything. The idle boy will not learn his lessons, but will only play; the lazy boy lies in bed late and is averse to action of any kind.

ILL, INDISPOSED, SICK. When a man is ill, it means that he is positively suffering from some malady; but when he is indisposed, it implies he is not in his usual state of health. Indisposition is some slight uneasiness of body; illness is a more serious affair. Originally, sickness meant a continuous disease, but at present it is often used to denote any sensation which provokes nausea, i.e. inclination to vomit; thus we speak of sea-sickness.

LUCKY, FORTUNATE. A fortunate man is one who is continually successful in his undertakings; a lucky man gets what he may desire, but does not expect to gain. The lucky man becomes rich by a prize in a lottery; the fortunate business man grows rich by successful investments.

COMFORTABLE, HAPPY. A comfortable man is one who is free from hardships, pain and trouble; a man is happy when he is contented with his lot. We speak of a comfortable life, a happy family.

NOTORIOUS, FAMOUS, CELEBRATED, NOTABLE. Notorious is always used in a sense implying condemnation. A man is notorious for his bad character; famous or celebrated for his great achievements; notable for some special act.

SOCIABLE, SOCIAL. Those who are fond of society and like the company of their fellow men are sociable; those who prefer to live in company, and not by themselves are social. Man is a social animal, but all men are not sociable.

VACANT, EMPTY. That which wants something in it is vacant; a teacher's post is vacant (it was filled before by someone); a thing is empty when there is nothing in it. 'The empty vessel makes the greatest sound.'

We give below a further list of synonymous adjectives:

All, whole
Amazed, astonished, surprised, confounded
Ambiguous, equivocal
Amiable, amicable
Autocratic, despotic
Big, vast, huge, enormous, large, great, immense
Brave, courageous, gallant
Childlike, childish
Clean, cleanly
Common, ordinary, vulgar
Contented, satisfied
Continuous, continual
Contrary, opposite
Cool, cold
Curious, queer
Delightful, delicious
Desperate, hopeless
Different, unlike
Dumb, silent, mute
Enough, sufficient
Female, feminine
General, universal
High, tall, lofty
Hollow, empty
Ignorant, illiterate
Innocent, blameless
Illegible, unreadable
Little, small, diminutive
Mutual, common
Perpetual, eternal
Possible, practicable
Quiet, calm
Rare, scarce
Rural, rustic
Savage, inhuman, brutal
Strict, severe
Surprised, astonished
Timid, cowardly, timorous
Valid, sound
Valuable, precious
Womanly, womanish

(iii) *Synonymous verbs*

ALLUDE, REFER. To allude is to refer to a thing slightly and indirectly; to refer is to bring a thing already known into notice.

ANSWER, REPLY. You answer a question; you reply to an accusation or an objection. In a reply, an opinion is

expressed. Every reply is an answer; but every answer is not a reply.

ATTEMPT, TRY. To attempt means to try with the expectation of at least some success. When we try, we are more uncertain as to the result. We cannot attempt without trying, though we may try without attempting.

BEREAVE, DEPRIVE. To bereave is stronger than to deprive. What we are bereft of, never returns; what we are deprived of, may be restored to us. Death bereaves us of friends or children. We are deprived of money or comfort.

COMPARE WITH, COMPARE TO. A thing is compared to another when there is a resemblance between them. Youth is compared to spring. A thing is compared with another when we intend to discover the relative worth of each. Art is compared with Nature; the utility of the telegraph is compared with that of the telephone.

DENY, REFUSE. To deny is to declare a statement not to be true; to refuse is to decline to do or grant something, also to decline to take. 'He denied the story.' 'He refused to go away; he refused the money.'

DISCOVER, INVENT. To discover means to find out something that existed before, but was not known; to invent is to find out what did not exist before. 'Columbus discovered America.' 'Watt invented the steam engine.'

FETCH, BRING. To fetch is to go and come back with; to bring is to come with, without the idea of going; e.g. 'My sister has gone to the well to fetch water.' 'My brother has promised to bring me a fountain pen when he comes home for Christmas.'

IMPUTE, ATTRIBUTE. To impute is generally used in a bad sense, to refer to a supposed or an evil cause; to attribute is to refer to a known or natural cause. 'Discontent in a country may be imputed to bad government.' 'The prevalence of malaria is attributed to the existence of mosquitoes and their breeding-places.'

LOOK, SEE. To look is to direct the eyes to some particular object and implies an act of the will; to see is a simple act of using the eyes. 'I see the light but I look at the sun.'

OBSERVE, REMARK. To observe is to note down intentionally. To remark is to note down casually. A remark is momentary; an observation occupies more time. An eclipse may be remarked by a casual spectator, but will be observed by an astronomer.

REMEMBER, RECOLLECT. To remember is to call to mind what has happened, without any great effort; to recollect is to do the same after some effort. Hence, it is correct to say, 'I do not remember,' 'I cannot recollect.'

REVENGE, AVENGE. To revenge is to return evil for evil done to ourselves. To avenge is to punish an injury done to another.

WARN, CAUTION. We warn a man of approaching danger; we caution him against running into it. We are cautioned against speaking rashly; we are warned of the consequences.

We give below a further list of synonymous verbs:

Abbreviate, abridge
Accept, agree
Accept, receive
Addict, devote
Appear, seem
Argue, discuss
Arise, mount, ascend, climb, scale
Ask, beg, request
Assemble, collect
Bear, convey, carry, deliver
Become, grow
Begin, commence
Betray, reveal, disclose
Cause, occasion
Cease, leave off
Celebrate, commemorate
Conceal, hide, secrete
Confound, confuse
Conquer, vanquish, subdue
Continue, remain, stay, halt, stop
Cure, heal
Demand, require
Dispel, disperse, scatter
Earn, gain, acquire, receive, get, have
Endue, endow
Exact, extort
Esteem, estimate
Excuse, pardon, let go
Find, find out

Follow, succeed
Hear, listen
Keep, preserve
Kill, murder, assassinate, slay, slaughter
Leave, take leave of, bid farewell
Neglect, disregard
Notice, remark, observe, see, look
Object, oppose
Put, place
Repress, suppress, check
Should, ought, must
Steal, rob

(iv) *Synonymous adverbs*

ALONE, ONLY. 'He was the only one who could do it' means that no one but he could do it. 'He could do it alone' means that he could do it without the assistance of others.

AT LAST, AT LENGTH. A person who has many obstacles to encounter accomplishes his object at last. What takes a long space of time to accomplish is done at length, e.g. 'At length,' exclaimed my friend, 'my journey is done. At last all my wanderings and dangers are over.'

FURTHER, FARTHER. Further is the comparative of 'forth', and means more in advance; farther is the comparative of 'far', and means at a greater distance. 'The further we march, the farther are we from the starting-place.'

V. WORDS OF SIMILAR SOUND OFTEN CONFUSED

AIR: atmosphere
E'ER: ever
ERE: before
HEIR: one who inherits

ASCENT: a climbing up
ASSENT: sanction

BERTH: a situation, sleeping-place
BIRTH: a coming into life

COMPLEMENT: full number
COMPLIMENT: a polite expression of praise

COUNCIL: a consulting body
COUNSEL: advice

DEPRECATE: to express disapproval of
DEPRECIATE: to diminish in value or belittle

DRAFT: detachment of men
DRAUGHT: a drink

ELIGIBLE: fit to be chosen, suitable
ILLEGIBLE: unreadable

ERUPTION: a breaking-forth, as of a volcano
IRRUPTION: invasion

FAIR: lovely, also a gathering for sale of goods
FARE: food

GAIT: manner of walking
GATE: a large door

LIAR: one who tells lies
LYRE: a musical instrument

MEAN: poor, low, also equally removed from two extremes
MIEN: manner, look, bearing

PRECEDENT: an example for the future
PRESIDENT: head of a society

QUIRE: twenty-four sheets of paper
CHOIR: a body of singers
COIR: coconut fibre used for making ropes

RECK: to care, to heed
WRECK: the loss of a ship

RITE: a solemn ceremony
RIGHT: correct, proper
WRIGHT: a maker, a workman, as shipwright
WRITE: to inscribe

STATIONARY: not moving
STATIONERY: writing materials

TREATIES: formal agreements
TREATISE: a formal literary composition

WEATHER: atmospheric condition
WETHER: a ram
WHETHER: which of the two

We give below a further list of words often confused:

Adopt, adapt, adept
Affect, effect
Allusion, illusion
Antique, antic
Apposite, opposite
Ascent, accent
Assay, essay
Bridal, bridle
Canvas, canvass
Casual, causal
Cheque, check
Chord, cord
Comprised, composed
Confident, confidant
Corps, corpse
Course, coarse
Deference, difference
Desert, dessert
Disease, decease
Diverse, divers
Emigrant, immigrant
Eminent, imminent
Facility, felicity
Goal, gaol
Hoard, horde
Illegible, ineligible
Ingenious, ingenuous
Metal, mettle

Minor, miner
Naughty, knotty
Official, officious
Popular, populous
Practice, practise
Principal, principle
Propose, purpose
Resource, recourse
Sow, sew
Symbol, cymbal
Transferred, transformed
Venal, venial
Verbal, verbose
Ware, wear
Way, weigh, whey

VI. Antonyms

Pairs of words having opposite or contrary meanings are called **antonyms**:

Above	..	Below	Care	..	Neglect
Absolute	..	Limited, relative	Cheerful	..	Cheerless
			Compliance	..	Refusal
Accept	..	Refuse	Condemn	..	Approve, acquit
Acknowledge	..	Disown, deny			
			Confess	..	Deny
Acquit	..	Convict	Contract	..	Expand, dilate, enlarge
Acute	..	Obtuse, dull			
			Credit	..	Cash, debit
Adversity	..	Prosperity			
Affirm	..	Deny			
Agree	..	Differ			
Attack	..	Defend, protect	Difficult	..	Easy
			Diligent	..	Idle
Attract	..	Repel	Diminish	..	Increase
			Discount	..	Premium
			Disease	..	Health
Barbarous	..	Civilized	Docile	..	Stubborn
Base	..	Noble, honourable			
			Early	..	Late
Beginning	..	End	Economical	..	Extravagant
Benevolence	..	Malevolence			
			Elevation	..	Depression
Blunt	..	Sharp, keen	Encourage	..	Discourage
			Endless	..	Finite
Bold	..	Timid	Enrich	..	Impoverish
Bright	..	Dull			
Broad	..	Narrow			

Enthusiasm	..	Indifference, apathy
Exterior	..	Interior
Extravagant	..	Frugal
Fact	..	Fiction
Fade	..	Bloom, flourish
Falsehood	..	Truth
Fickle	..	Constant
Final	..	Initial
Frank	..	Reserved
Fresh	..	Stale, faded
Fruitful	..	Barren, fruitless
Gain	..	Lose, loss
Genuine	..	Spurious, fictitious
Giant	..	Dwarf
Grant	..	Withhold, refuse
Happiness	..	Misery
Hard	..	Soft, simple
Haste	..	Delay
Honour	..	Shame
Hope	..	Despair
Humble	..	Haughty, proud
Intentional	..	Accidental
Junior	..	Senior
Keen	..	Dull
Knowledge	..	Ignorance
Lenient	..	Rigorous, severe
Likeness	..	Difference
Make	..	Mar
Oral	..	Written
Particular	..	General
Peace	..	War
Permanent	..	Temporary
Pleasant	..	Dull
Presence	..	Absence
Profit	..	Loss
Prohibit	..	Permit, sanction
Punish	..	Reward
Pure	..	Mixed
Real	..	Fictitious
Recover	..	Lose
Reject	..	Accept
Remember	..	Forget
Repulsive	..	Attractive
Retire	..	Advance, approach
Rich	..	Poor
Savage	..	Tame, civilized
Sensible	..	Senseless
Sharp	..	Dull, mild, gentle
Soft	..	Hard
Smooth	..	Rugged, rough
Strange	..	Familiar
Strict	..	Lax
Sympathy	..	Antipathy
Thick	..	Thin
Uniform	..	Variable
Verbal	..	Written
Vertical	..	Horizontal
Virtue	..	Vice
Wild	..	Tame, domesticated

CHAPTER V

Some Expressive Phrases

I. Words Used in Pairs

In certain idiomatic phrases, words of the same kind go in pairs. The order in which they are used is fixed by idiom and should not be changed. Such phrases serve to emphasize the meaning and improve the tone of the expression.

(i) *Nouns that go in pairs*

Bag and baggage
(At) beck and call
Bread and butter
Carriage and pair
A fair field and no favour
Fire and sword
Flesh and blood
(By) fits and starts
(Over) head and ears
(By) hook or (by) crook
Heart and soul
Hole and corner
Ins and outs
(To) all intents and purposes
Kith and kin
(By) leaps and bounds
(Through) the length and breadth (of)
Life and limb
Life and soul
The long and short (of a matter)
Might and main
The rich and poor
Odds and ends
Part and parcel
Rack and ruin
Rank and file
Rhyme and reason
Root and branch
(At) sixes and sevens
Stocks and shares
Stuff and nonsense
Sum and substance
Time and tide
Tooth and nail
Ups and downs
Ways and means
Wear and tear
The why and wherefore
Wind and weather

(ii) *Adjectives that go in pairs*

All in all
Ancient and modern
(From) bad to worse
In black and white
Cut and dried
Fair and square
Free and easy
Hard and fast

More or less
Null and void
Penny wise and pound foolish
Rough and ready
Safe and sound
Slow and steady
Slow and sure
Such and such
(Through) thick and thin

(iii) *Adverbs that go in pairs*

Up and down
Here and there
Hither and thither
In and out
Backwards and forwards
Now and then
Off and on
Again and again
By and by
Far and away
Out and out
Far and near
Far and wide
First and foremost
Over and above
Through and through

(iv) *Correlatives*

Both.....and
Either.....or
Neither.....nor
Whether.....or
Though.....yet
If.....then
Such.....as
Such.....that
As.....as
As.....so
So.....as
So.....that
No sooner.....than
Scarcely.....before
Hardly.....when
Not only.....but also

II. Noun-Phrases

Certain noun-phrases are made up of a noun and some adjective or other noun used with it idiomatically:

1. Animal spirits	..	Health and vivacity
2. A bad tongue	..	Habit of using offensive language
3. A bear-garden	..	Rude and disorderly crowd
4. A beast of burden	..	An animal used for carrying heavy loads
5. A beast (or bird) of prey		An animal that lives by preying on other animals
6. A bird's-eye view	..	A view from above; a general view
7. A bird of passage	..	A migratory bird, a sojourner

8. A black sheep	..	An unworthy fellow
9. A blind alley	..	A lane closed at one end
10. Blue blood	..	High birth
11. A bone of contention	..	An object of dispute
12. A burning question	..	A hotly-disputed question
13. Capital punishment	..	Punishment of death inflicted by law
14. A cold-blooded murder	..	Deliberate murder, without any cause for excitement
15. Commanding presence	..	Dignified personal appearance
16. Crocodile tears	..	Pretended sorrow
17. A curtain lecture	..	A wife's reproof to her husband in private
18. A drunken brawl	..	A quarrel between drunken people
19. Fair play	..	Honest dealing
20. The fair sex	..	Women
21. Fair weather	..	Dry, cloudless weather
22. Foul play	..	Treacherous conduct
23. A garbled quotation	..	A quotation torn out of its context so as to give it a perverted meaning
24. The golden rule	..	'Do unto others as you would wish them to do unto you'
25. A haunted house	..	A house frequented by ghosts
26. Hush-money	..	Bribe paid for maintaining secrecy
27. King's evidence	..	Approver (in law court)
28. A laconic speech	..	A short, abrupt, pithy speech
29. A laughing-stock	..	An object of general ridicule
30. The lion's share	..	A disproportionately large share
31. Maiden name	..	A woman's surname before her marriage
32. A maiden speech	..	A first speech
33. A mare's nest	..	An illusory discovery
34. A moot point	..	A point open to discussion

35. A narrow escape	..	Escape at great risk
36. An open secret	..	Information supposed to be secret, yet known to all
37. Settled weather	..	Clear and steady weather
38. A shooting star	..	A meteor
39. Tall talk	..	Boastful and exaggerated language
40. A white elephant	..	A costly and burdensome possession

Learn also the following phrases of the same kind:

A red-letter day
The prime of life
Circumstantial evidence
A bed of roses
A fool's paradise
The swing of the pendulum
The finger of scorn
A virtue of necessity
A wet blanket
A far cry
An apple of discord
A dead letter
A past master
A broken reed
The open sesame
The last straw
The gift of the gab
A man of parts
Live stock
A public house

III. Phrases Used as Prepositions

Certain phrases may be used as prepositions. Each phrase consists of a noun or other word preceded (except in a few cases) and followed by prepositions.

The following sentences illustrate the use of such phrases:

1. The monitor looks after the class *in the absence of* the teacher.

2. The Viceroy is *in accord with* the views of the council.

3. He went to Amritsar *in accordance with* his father's wishes.

4. The train was late *on account of* an accident.

5. The lawyer appeared in the court *in* (or *on*) *behalf of* his client.

6. The bank was *on the brink of* failure.

7. Students have little difficulty *in the case of* their vernaculars.

8. The captain *in common with* the other players deserves to be congratulated.

9. *At the conclusion of* the lecture there will be refreshments.

10. He had to go to Lucknow *in connexion with* that affair.

11. *In consequence of* an accident the train was late.

12. He put up a strong case *in defence of* his conduct.

13. He acted *in defiance of* orders.

14. *By dint of* hard work he passed the examination.

15. *In the event of* my passing the matriculation examination I shall join a college.

16. *With the exception of* two boys, the whole class is present.

17. I will give you my fountain pen *in exchange for* your watch.

18. Lord Irwin was *in favour of* dominion status for India.

19. He was dismissed *on the ground of* his misconduct.

20. A man came to me *in the guise of* a beggar.

21. The scholarship is *in the gift of* the principal.

22. He is *in the habit of* taking exercise every morning.

23. The Duke of Wellington was placed *at the head of* the British army.

24. I feel quite *at home in* your company.

25. My friend was *in ignorance of* what I was doing.

26. *At the instance of* his class teacher, the headmaster gave him a special scholarship.

27. I will give you a new watch *instead of* the one that is lost

28. *In the light of* these facts he could not be punished.

29. The ship was *at the mercy of* the waves.

30. He came up *in the nick of* time.
31. There will be a holiday *on the occasion of* the Viceroy's visit.
32. He will not act *in opposition to* my wishes.
33. There was no fault *on the part of* the driver.
34. I was *on the point of* going out when he arrived.
35. He had gathered money *for the purpose of* buying a horse.
36. *In pursuance of* an order from Government the case was withdrawn.
37. Birds go out *in quest of* food.
38. He said nothing *with reference to* the second point.
39. He said nothing *with* (*in*) *regard to* the second point.
40. Do you know the rules *in respect of* school discipline ?
41. He saved the child *at the risk of* his own life.
42. He wants to be excused *on the score of* ignorance.
43. The boy went out *in spite of* the teacher's orders.
44. The ferryman shouted *at the top of* his voice.
45. His words are *at variance with* his deeds.
46. The country was then *on the verge of* a great disaster.
47. *With a view to* finishing the course I read till late at night.
48. He is *in want of* financial help.
49. *For want of* a shoe the horse was lost.
50. He was given fifty rupees *by way of* damages.

IV. Phrases Used as Adverbs

Similarly there are phrases which do the work of adverbs:

1. *Above all*, shun falsehood.
2. *After all*, he is my brother.
3. The teacher is, *as it were*, a father to his pupils.
4. I have not seen him *as yet*.
5. He did not speak *at all*.

6. The soldiers obeyed *at once.*

7. There is no plague in this town *at present.*

8. The teacher will arrive *before long.*

9. Let me tell you *by the by* (in passing) that Ranjit is unable to play.

10. Do you hope to arrive *in time* for the train ?

11. *In the long run* (eventually) the idle student repents of his folly.

12. Hamid did not appear for the examination and, *of course*, could not be promoted.

13. Let me tell you *once for all* that I cannot help you.

14. He walked *to and fro.*

Some More Phrases Used as Adverbs

At random	At large	At best
At length	In vain	By all means
In fact	At first	By no means
In general	At last	Inside out
In particular	At least	Upside down
In short	At most	

V. Phrases with Verbs Used Idiomatically

To take a leap in the dark
To show the white feather
To feather one's nest
To swallow one's pride
To be on the horns of a dilemma
To cut the Gordian knot
To burn the candle at both ends
To ride rough-shod over
To add insult to injury
To play second fiddle
To fly in the face of
To set the Thames on fire
To rest on one's laurels
To blow one's own trumpet
To make a scapegoat of
To reckon without one's host
To beg the question
To read between the lines
To bandy words
To cry 'wolf'
To tread on slippery ground
To burn one's boats (behind one)

To hoist a person with his own petard
To take the bull by the horns
To beard the lion in his den
To weather the storm
To steer a middle course
To be in a brown study
To give the cold shoulder
To mind one's p's and q's
To play with fire
To laugh up one's sleeve
To bury the hatchet
To lose one's head
To throw dust in one's eyes
To leave one in the lurch
To pay one back in the same (or, one's own) coin
To pour oil on troubled waters

CHAPTER VI

The Correct Use of Prepositions after Certain Words

Certain words are followed by particular prepositions only. The addition of a preposition often changes the usual meaning of a word. Some important cases are illustrated below.

Nouns Followed by Prepositions

1. An honest man has an *abhorrence of* deceit.
2. King George V's *accession to* the throne was celebrated with great pomp.
3. Shanker was an *accomplice with* (or *of*) Namdeo in the theft.
4. Lila has great *affection for* her father.
5. It is wrong to show *animosity against* one's superior.
6. Do you know what is the *antidote to* opium poisoning ?
7. Rustom has no *appetite for* food since he had fever.
8. Brahmins have great *aversion to* animal foods.
9. Even a judge sometimes feels a *bias against* habitual offenders.
10. Hypocrisy is a *cloak for* mischief.
11. Clive entered into a *compact with* Mir Jaffar.

12. Our neighbours were charged with *complicity in* the riots.

13. *Connivance at* the faults of children leads to grave consequences.

14. There is a *conviction of* theft against the accused.

15. Often after illness one has a *craving for* food.

16. Some Rajput families claim *descent from* the sun.

17. The *desire for* wealth is universal.

18. I have a *distrust of* men who promise too much.

19. Most girl students have a *distaste for* mathematics.

20. Poor health is always a *drawback to* success in life.

21. Sir C. V. Raman has achieved great *eminence in* physics.

22. A busy man does not like *encroachment on* his time.

23. Why should you thwart another man's honest *endeavour after* happiness ?

24. My mother has great *esteem for* Kamla.

25. Deliberate *evasion of* a law is to be condemned.

26. *Exposure to* chills and colds may prove harmful to health.

27. Excessive *familiarity with* a person often leads to contempt.

28. True peace of mind means *freedom from* care.

29. The boy showed *gratitude to* the lady *for* the present she gave him.

30. All civilized men have a *hatred of* cruelty to animals.

31. Iago's *hatred for* Othello led to Desdemona's death.

32. The caste system has been a great *hindrance to* social progress in India.

33. Poverty is often a great *incentive to* work and success.

34. *Indulgence in* drink is one of the roads to ruin.

35. It is usual to show some *indulgence to* a novice.

36. Most judges have a great *insight into* human character.

37. The Peshwa exercised great *influence over* the son of Sambhaji.

38. Have you any *influence with* the manager of the bank ?

39. This witness's evidence provides a *key to* what looked like a mystery.

40. An upright man has no *liking for* flattery.

41. There is a *limit to* every man's patience.

42. To cherish *malice against* a person is sign of a spiteful nature.

43. The increase of mosquitoes is a *menace to* public health.

44. Many learned men have no *nerve for* public speaking.

45. An *offence against* public morality is an offence against God.

46. The headmaster took great *offence at* the boy's rude behaviour.

47. My sister has a *passion for* music.

48. Who does not feel *pity for* suffering children ?

49. Japan always finds a *pretext for* interfering in the affairs of China.

50. The *proportion of* water and land on the earth's surface is 3 : 1.

51. Nobody likes a *quarrel with* his neighbour.

52. I can see no *reason for*, but many *against*, your going to Madras.

53. Mr Gandhi enjoys a universal *reputation for* truthfulness.

54. When you make a *request for* anything, always use the word ' Please '.

55. *Resignation to* one's lot is often a sign of one's own weakness,

56. Civil disobedience is *revolt against* constituted authority.

57. Such a charge is a great *slur on* his character.

58. I have always found him a great *stickler for* precision.

59. They all showed much *sympathy with* me in my troubles.

60. He showed great *tenacity of* purpose in bringing the work to completion.

61. There is a big *traffic in* salt *between* Aden and Bengal.

62. The lady took *umbrage at* his rude behaviour.

63. He is continually *at variance with* the members of his family.

64. I was a *witness of* that transaction.

65. One of the *witnesses to* that contract is now dead.

Adjectives Followed by Prepositions

1. Man is *accountable to* God for his actions here.
2. Not all men are *amenable to* sound reason.
3. We are all very *anxious about* grandfather's health.
4. During the riots, I felt *anxious for* my safety.
5. I was not *aware of* your intentions.
6. Most men are *blind to* their own defects.
7. The motor vessel Victoria is *bound for* Naples.
8. He is very *careful of* his money.
9. He is *careless about* his health.
10. The speech was *characterized by* great force.
11. That speech was quite *characteristic of* the man.
12. This sentence is not *compatible with* the judge's reputation for leniency.
13. Rich food is not *conducive to* health.
14. I am sorry if my suggestions are not *congenial to* your views.
15. This action is not *consistent with* his own teachings.
16. A frugal man is *content with* little.
17. What he did was *contrary to* my orders.

18. I am not *conversant with* Greek.
19. He was *deaf to* all advice.
20. He was *devoid of* all sense of honour.
21. His religious views are *different from* mine.
22. I have been *disappointed in* my brother, for his behaviour to me has been most ungrateful.
23. He was *disappointed of* the reward he expected.
24. I was quite *disappointed with* the fountain-pen I bought.
25. I was *disgusted with* his talk.
26. The business of the judge is *distinct from* that of the jury.
27. This man is *eligible for* the post.
28. He has been *enraged with* me since Monday.
29. He is not *equal to* the task he has undertaken.
30. This weather is *favourable to* a good harvest.
31. I have not been *favoured with* a reply to my letter.
32. I shall always feel *grateful to* you for this act of kindness.
33. He showed himself *hostile to* my proposal.
34. He is *ignorant of* the elementary rules of health.
35. My brother is greatly *indebted to* me *for* his education.
36. Are you *intimate with* the headmaster ?
37. The plinth of this house is *level with* the road.
38. Be *mindful of* your promise to me.
39. The town is *notorious for* its high mortality.
40. This man is *partial to* his friends.
41. The headmaster is very *popular with* his students.
42. The officer was very *prompt in* his decisions.
43. I don't hold myself *responsible to* you *for* his behaviour.
44. What you say is not *relevant to* the point at issue.
45. I hope you will be *successful in* your examination.
46. Be *temperate in* eating and drinking.
47. He was *true to* his creed.

48. He is well *versed in* astronomy.
49. These powers are *vested in* a magistrate.

Verbs Followed by Prepositions

1. I *absolve* you *from* your promise.
2. This river *abounds in* fish.
3. He *acceded to* my request.
4. His conduct does not *accord with* his views.
5. He is much *addicted to* smoking.
6. This field was *allotted to* him as his share of the ancestral property.
7. The grocer *adulterated* ghee *with* vegetable oils.
8. The proverb he *alludes to* is well known.
9. He *appealed to* me *for* help.
10. I shall *appeal against* the decision of the magistrate *to* the High Court.
11. He was *apprised of* the change in the plans too late.
12. England will *arbitrate between* France and Germany *in* the dispute about war debts.
13. Some *ascribe* this play *to* Shakespeare.
14. *Ask* me *for* whatever you want.
15. I *asked* a favour *of* the master.
16. You should not *associate with* persons of bad character.
17. I was *astonished at* his powers of endurance.
18. He tried to *atone for* the injury he had done by offering a sum in charity.
19. Why did you *avail* yourself *of* the opportunity ?
20. Why do dogs *bark at* the moon ?
21. I *base* my conclusions *upon* definite evidence.
22. The waves were *beating against* the rock.
23. The sun was *beating on* my head.
24. *Beware of* imitations.
25. Ram Narayan is always *bragging of* his success in the examination.

26. It is not good to *brood over* (*on*) one's troubles.

27. A searching inquiry may still *bring* the whole matter *to* light.

28. A drowning man will *catch at* a straw.

29. *Caution* him *against* flattery.

30. He was *charged with* receiving stolen property.

31. This sum will be *charged to* his account.

32. His views do not *coincide with* mine.

33. He *complains of* your rude behaviour.

34. Will you not *comply with* my request ?

35. He was *condemned to* death for murder.

36. We *congratulated* him *on* (*upon*) his success.

37. My views do not *correspond with* yours.

38. I hope you will *correspond with* me *about* this business when you go to Poona.

39. I had *counted upon* his co-operation in that enterprise.

40. The doctor has *cured* him *of* malarial fever.

41. I *delight in* playing with children.

42. *Deliver* me, O Lord, *from* mine enemies.

43. *Depend on* God *for* all favours and mercies.

44. He has been *deprived of* his liberty.

45. He would not *desist from* his attempt though there were great obstacles.

46. The crow *excels* all other birds *in* cunning.

47. He was *excluded from* the cricket team.

48. There is a joy in *grappling with* difficulties.

49. *Guard against* evil company.

50. He *hinted at* the possibility of his going on a long tour.

51. He *insists on* his rights.

52. He *jests at* scars who never felt a wound.

53. This road *leads to* Delhi.

54. The bill *met with* severe opposition in Parliament.

55. He does not *object to* my proposal.

56. When did this point *occur to* you ?

57. I will not *part with* this book for any price.
58. He *prayed for* mercy.
59. A wise man *provides against* an evil day.
60. Parents have to *provide for* their children.
61. I want to *provide* myself *with* an umbrella.
62. I find it impossible to *reason with* him *about* this matter.
63. *Refer* this matter *to* the headmaster.
64. It is best to *rely on* one's self in time of trouble.
65. He *responded to* the toast in a humorous speech.
66. He was *restored to* his former position.
67. He *sided with* the Government.
68. I can never *stoop to* such acts of meanness.
69. It is possible to *subsist* entirely *on* vegetable food.
70. He *succumbed to* the fever.
71. They *threatened* him *with* severe punishment.
72. England *trades with* most countries in the world.
73. Good must eventually *triumph over* evil.
74. I could not have *wished for* better luck.
75. He *withdrew from* the contest.
76. The king *yielded to* his entreaties.

EXERCISES

Insert appropriate prepositions in the blank spaces below:

1. The prisoner was accused——stealing a watch.
2. The Government is charged——abusing its powers.
3. The *Bombay Chronicle* has been complaining——the Press Act.
4. The Governor complimented the police officer——quickly arresting the offender.
5. The Indian farmer does not devote sufficient care ——his fields.

6. I am disgusted————the conditions existing in Bombay.

7. He was invited————dinner.

8. The insanitary condition of the city dooms its inhabitants————a life————misery.

9. This was another defect————the system of administration————which the people clamoured.

10. The book treats————the ancient Indian system of medicine.

11. None need make such a complaint————our master.

12. Queen Victoria took a great liking————her Urdu munshi.

13. What objection can there be————this creed of non-violence ?

14. The French became furious————being thus betrayed.

15. Leave the inquiry————the hands of the magistrate.

16. The people did not call his motives————question.

17. After passing the Matriculation examination, hundreds of students seek admission————colleges.

18. The wealthy people of this district should be requested to contribute————this fund.

19. The Baroda Government provides facilities to familiarize them————improved methods of agriculture.

20. There is not much demand————foreign cloth now.

21. There is no use————being vindictive.

22. Our disappointment————the very poor results of the university examinations is very great.

23. There was an inquiry————conditions of labour in the Indian mills.

24. He is very sensitive————such things.

25. I shall let you know the conclusions————which he arrived.

26. I do not concur———you———that view.

27. The meeting was,———all accounts, a great success.

28. We are far ahead———Turkey or Iran in social reform.

29. A widow is now prohibited———becoming a *sati*.

30. The master is vexed———him———his laziness.

31. Some thieves intruded———our house when we were engaged———watering the plants in our garden.

32. More things are wrought———prayer than this world dreams———.

33. He was declared ineligible———the scholarship, but was allowed to compete———the Good Conduct Medal.

34. I shall not apologize———him———what I did, as I acted———good faith.

35. The students were clamouring———a holiday.

36. I cannot compete———Raman———the prize——— mathematics.

37. Neither boast———your wealth, nor scoff——— another's poverty.

38. Don't be guided by my advice unless you are convinced ———the truth of my statements; for a man convinced——— his will is———the same opinion still.

39. I prevailed———him to entrust you———the money which he has at present invested———the Imperial Bank, and he has also agreed to invest you———full powers to deposit further sums———his account or withdraw any amount———it.

40. Dinsha having quarrelled———his partner, he insisted ———disposing———all the merchandise even———a loss, and though I dissuaded him———committing such a folly he remained adamant———his determination.

41. This stick differs———that———a length———two feet.

42. The difference———six and eight is equal to the excess of four———two.

43. He is indifferent alike———praise and blame.

44. My horse, though inferior———yours, seems first-rate in comparison———his.

45. He is so impatient———good advice that I despair ———making any impression———him.

46. He is so bent———carrying———his purpose that it is useless to try to dissuade him———doing so.

47. I sympathize———him.

48. To be opposed———the plan.

49. He differed———me.

50. I rejoice———your success.

51. He was unworthy———your friendship.

52. He was shocked———his behaviour.

53. James confided too much———favourites.

54. Akbar was always inclined———mercy.

55. He was well disposed———the Government.

56. He was displeased———my answer.

57. He fell———the water.

58. I am averse———change.

59. He was angry———me.

60. He wept———the story.

61. Beware———the dog.

62. This is foreign———the inquiry.

63. He is an adept———mimicking.

64. I do not concur———you———the opinion you have expressed, but I abstain———interfering———a matter of such moment———you and me.

65. You are bound———honour to bestow your best thought———this subject, and though you may be disappointed———the immediate result, you need not despair ———ultimate success.

CHAPTER VII

Punctuation Marks

PUNCTUATION is the art of making proper pauses in a written or printed passage. While hearing a man speak or read, we usually depend upon his intonation or gestures to understand his precise meaning. Similarly, while reading a passage, we are guided by punctuation to understand the precise relation between the words, clauses and sentences.

There are certain well-known signs to indicate the different qualities of pauses. These signs are called *Stops* or *Points.* The following are the chief among such signs:

1. The Comma (˜,)
2. The Semicolon (;)
3. The Colon (:)
4. The Period or Full Stop (.)
5. The Note of Exclamation (!)
6. The Note of Interrogation (?)
7. Quotation Marks (‘ ’) or (“ ”)
8. The Hyphen (-)
9. The Dash (—)

1. *The Comma* (which indicates the smallest pause) is generally used in the following cases:

(i) When two or more nouns or phrases are used in apposition: e.g.
Lord Linlithgow, the Viceroy of India, assumed office in 1936.

(ii) When a series of nouns, verbs, adverbs, or adjectives are placed together either in the subject or predicate: e.g.
Wheat, rice, maize, gram, and similar cereals are exported from India.

Baber was a wise, brave, noble, and forgiving king.

(iii) After certain introductory adverbs and adverbial phrases such as:
Firstly, secondly, well, on the whole, however, of course, etc.

(iv) When the same word is repeated: e.g.
Try, try again till you win your goal.

(v) After the name of a person or object addressed: e.g.
Mother, I want a pice.

(vi) After the nominative absolute, the infinitive absolute, the imperative absolute, and the impersonal absolute: e.g.
The examinations being over, the boys have gone home.
A man may live, say, seventy years.

(vii) Before and after short parenthetical expressions: e.g.
The climate of New Zealand is, as far as my information goes, not harmful to Europeans.

2. *The Semicolon* is ordinarily used to distinguish two or more co-ordinate clauses from one another, especially if they are connected by such conjunctions as *like*, *else*, *otherwise*, *therefore*: e.g.

I found that my servant had become negligent and idle; therefore I dismissed him yesterday.

3. *The Colon* is used:

(i) To introduce a statement in support, explanation, or amplification of a previous statement in the earlier part of the sentence: e.g.
Mr Baxi's library contains books on a large number of subjects: law, history, literature, and even engineering.

(ii) To introduce some quotation: e.g.

Shakespeare put in the mouth of one of his characters: 'The quality of mercy is not strained.'

The poet Tennyson says:—'More things are wrought by prayer than this world dreams of.'

Note.—When the colon is used to introduce a quotation, it may be followed by a dash.

4. *The Full Stop* or *Period* is used:

(i) At the end of every complete sentence.

(ii) At the end of abbreviations: e.g.

Jan. (January)
Esq. (Esquire)
H. H. (His Highness)

5. *The Note of Exclamation* (or *Admiration*) is used to denote a sudden feeling, or a wish. It is also used when a person or thing is directly addressed or apostrophized.

6. *The Note of Interrogation* is used at the end of every sentence that asks a direct question: e.g.

When will you return ?

7. *Quotation Marks*, as the name indicates, are used to enclose words or phrases which are reproduced from a speech or writing: e.g.

Englishmen will never forget Nelson's famous words, 'England expects every man to do his duty'.

'I will give a prize,' said the teacher, 'to the boy who gets the highest number of marks at the examination.'

8. *The Hyphen* is used:

(i) To distinguish one syllable from another in the same word; e.g.

for-tu-nate.

(ii) To separate the parts of a compound word; e.g. North-Eastern, test-tube.

9. *The Dash* is used:

(i) To suggest parenthesis.

(ii) To show that some word or words have been purposely left out.

(iii) To indicate some explanation or enumeration.

(iv) To indicate a break or sudden turn of thought.

EXERCISES

Punctuate the following passages, using capital letters where necessary:

1. oh sir said the good woman he was such a comely lad so sweet-tempered and so kind to every one around him

2. our creator is omnipotent omnipresent omniscient he is the source of all being life intelligence and happiness

3. he perceiving my shadow on the wall by his bedside asked who was there sir I am here quoth i if i might see your grace well what is the time said he to me

4. the instant the woman saw the young man she exclaimed oh sir you will do something for me make them release me my boy my boy is drowning and they will not let me go it would be madness she will jump into the river said one of the men and the rapids would dash her to pieces in a moment

5. at length on thursday morning the 30th of september we began our journey having sent off some hours before our train consisting of twenty-four camels eight carts drawn by bullocks twenty-four horse servants ten ponies forty bearers and coolies of different descriptions twelve tent pitchers and a guard of twenty sepoys under an indian officer

6. there is among the records of newton the following sentence in the spirit of shakespeare i seem to have been

only a boy playing on the seashore and diverting myself in finding a smoother pebble or a prettier shell than ordinary whilst the great ocean of truth lay all undiscovered before me

7. A. do you mean to tell me that he has asked the colonel into his fort into fort kotal he demanded

B. yes we are going to ride over when the sun gets a little lower

C. we who are we

8. the emperor having listened to sir henry's proposal with profound amazement exclaimed with resentment when was it ever heard that a great prince like myself willingly left his own palace to become a prisoner in the hands of strangers sir henry however declared that he would not be going as a prisoner but would be simply changing his residence if i should consent to such degradation cried the emperor my subjects never would

9. a quaker was one day walking on a country road he was suddenly met by a highwayman pointing a pistol the man exclaimed your money or your life my friend said the quaker i cannot deliver my money for i should be helping thee in evil doing however exchange is lawful and i will give thee my purse for the pistol the robber agreed on receiving the purse the quaker at once held the pistol at the robber's head and said now friend my purse back or the weapon may go off fire said the robber there is no powder in the pistol.

10. one day a number of scholars were at their lessons in an upstairs room when the cry of fire was heard the frightened children rushed to the door and many of them were badly hurt in trying to force their way down the steps only one little girl sat perfectly still till the crushing was over her teacher said to her why did you not rush to the door with the other children she replied my father is a fireman and he has told me that if ever i am in a room when there is a cry of fire i must not move until the way out is clear

11. i sprang to the stirrup and joris and he
i galloped dirck galloped we galloped all three
god speed cried the watch as the gate-bolts undrew
speed echoed the wall to us galloping through
behind shut the postern the lights sank to rest
and into the midnight we galloped abreast

12. exceeding peace had made ben adhem bold
and to the presence in the room he said
what writest thou the vision raised its head
and with a look made of all sweet accord
answered the names of those who love the lord
and is mine one said abou nay not so
replied the angel

SECTION II

CHAPTER VIII

Good Writing

Style and Figures of Speech

I. *Style*

Style is the manner in which a writer expresses his ideas Every writer has his own individual style—it is a part of the writer himself. It cannot be copied; but it is possible to study the way in which an author arranges and combines his words and sentences and to consider the effects his writings produce.

1. *Terseness.*—When an author omits every unnecessary word or adjective, and rigorously condenses every thought, his writing displays terseness, i.e. brevity or conciseness. Terseness imparts vigour and animation to the style, and expresses the writer's meaning with great clearness and precision. Superfluous words often obscure the ideas to be conveyed.

> Words are like leaves and where they most abound
> Much fruit of sense is very rarely found.

Example

Be simple, be unaffected, be honest in your speaking and writing. Never use a long word where a short one will do. Call a spade a spade, and not a well-known oblong instrument of manual husbandry; let home be home, and not a residence; a place a place, and not a locality; and so on.

Dean Alford

2. *Diffuseness.*—Diffuseness or verbosity is the opposite of terseness. It occurs when many words are used to express what can be said in a few, or when unnecessary details are given, or when what is said is expressed in a straggling, roundabout way.

EXAMPLES

1. I apprehend that the consternation which was excited in your mind by the prospect of these changes has now been allayed.

This can be better said briefly: 'I hope you don't fear the changes now.'

2. I am sorry to inform you that the success which you anticipated would crown your endeavours has not been granted to you.

This is merely a roundabout way of saying: 'I am sorry to inform you of your failure.'

3.—*Picturesqueness.*—When a writer attempts to bring before our mind's eye a scene or a description by vivid word-painting, his style is said to be graphic or picturesque.

EXAMPLE

And all things stayed and listened; the gulls sat in white lines along the rocks; on the beach great seals lay basking, and kept time with lazy heads; while silver shoals of fish came up to hearken, and whispered as they broke the shining calm. The wind overhead hushed his whistling, as he shepherded the clouds towards the west; and the clouds stood in mid-blue, and listened dreaming like a flock of golden sheep.

KINGSLEY, *The Argonauts*

4. *Sublimity.*—When a writer effectively uses lofty language to produce the thrill which impressive objects in nature—the boundless ocean, the mighty heavens, a fearful abyss—arouse, his style is said to be sublime.

EXAMPLE

It is not a dream I tell, but a reality. The world is for man, the stars in their courses are for man, if only he will follow the God who calls to him and take the gifts God offers. As I sit here and talk of these things to you here, they become so plain to me that I cannot understand your silence and why you do not burn—as I burn—with the fire of God's purpose.

H. G. WELLS

5. *Pathos.*—Writing that awakens the feelings of pity and sadness has the quality of pathos. Such style is called pathetic.

EXAMPLE

'Kiss me, Hardy,' said he. Hardy knelt down and kissed his cheek; and Nelson said: 'Now I am satisfied. Thank God, I have done my duty!' Hardy stood over him in silence for a moment or two, then

knelt again, and kissed his forehead. 'Who is that?' said Nelson; and being informed, he replies: 'God bless you, Hardy.'

And Hardy left him for ever.

Nelson now desired to be turned upon his right side and said: 'I wish I had not left the deck; for I shall soon be gone.' Death was, indeed, rapidly approaching. His articulation now became difficult; but he was distinctly heard to say: 'Thank God, I have done my duty!' These words he repeatedly pronounced; and they were the last words he uttered. He expired at thirty minutes after four, three hours and a quarter after he had received his wound. SOUTHEY, *Life of Nelson*

Various other kinds of style are named below:—

6. A *colloquial* style is best suited to written conversation, e.g. stories, dialogues, or dramas.

7. A *direct* style consists in expressing oneself in a straightforward manner, in calling a spade a spade. There is nothing roundabout, implied, or merely suggested in what is expressed.

8. A *graceful* (or eloquent) style presents a charming blend of thought and expression, it shows good taste and avoids what is coarse and unrefined.

9. A *perspicuous* style is one where the clear and 'transparent' language makes the writer's meaning quite clear at a glance. It contains neither ambiguity nor obscurity.

10. A *forcible* style shows vigour, attracts attention and impresses the reader.

When the style is *colourless*, or *obscure*, or *ambiguous*, or *laboured*, or *exaggerated*, or *pedantic*, or *pompous* it is obviously faulty, and such ways of writing are to be avoided.

Aim always at simplicity, directness, and clearness. These qualities of style can be achieved only if you write with the single motive of saying what you want to in a way the reader cannot possibly misunderstand. High-sounding words, ornaments, and involved constructions are fatal to simplicity and clearness.

II. *Figures of Speech*

Writers often vary the simple and direct form of expression by employing words in new meanings, or arranging them

in an unusual or unexpected manner, in order to create some striking effect on the mind, imagination, or feelings of the readers. They are then said to use *figures of speech.*

These various forms or figures of speech or tropes as they are also called, can for the sake of convenience be grouped under *three* heads:

(1) Figures based on *similarity* or resemblance: these are Simile, Metaphor, and Personification.

(2) Figures dependent on *contiguity* or on the principle of the association of ideas: these are principally Metonymy, Synecdoche and Hyperbole.

(3) Figures arising from *contrast* or a feeling of difference: they are Antithesis, Climax, and Irony.

(1) Figures Based on Similarity

1. The *Simile* is a form of comparison in which two dissimilar things are likened to each other and the similarity is usually introduced by the conjunctions *like*, *as*, or some such word.

When Wordsworth addresses Milton and says,

> Thy soul was *like* a star, and dwelt apart:
> Thou hadst a voice whose sound was *like* the sea,

we have two instances of the simile, the resemblances between the soul of Milton and a star, and the sound of his voice and the sea, both being introduced by ' like '.

2. The *Metaphor* is also a comparison, but the words introducing the likeness are omitted. ' He fought like a lion ' is an instance of a simile; ' he was a lion in the fight ' is an example of a metaphor. ' Athens, the *eye* of Greece, *Mother* of arts and eloquence '; ' the news was a *dagger* to his heart '; ' *ray* of hope ', are instances of metaphors.

3. *Personification* is the figure of speech by which inanimate objects or qualities are spoken of as living beings or persons. ' The angry sea ', or ' the thirsty earth ', ' the mountains *sing*

together, the hills *rejoice* and *clap* hands ' are instances of personification. Another good instance will be found in the stanzas from Shelley's *The Cloud* (p. 278).

(2) Figures Dependent on Contiguity

Contiguity means proximity or relationship of ideas or impressions. Thus when we speak of ' a king ' we cannot help thinking of his ' throne ', or when we speak of a rich man we have in mind the picture of the ' gold ' in his coffers. As a consequence, we often speak of the ' throne ' when we wish to denote the sovereign, or of ' gold ' when we refer to wealth or wealthy men.

4. *Metonymy* consists in naming an object by one of its attributes or accompaniments:

(i) Some sign or symbol stands for the object: thus we use *crown* or *sceptre* for royalty; *bench* for judges; *red tape* for office routine.

(ii) The instrument stands for the agent: He set up Parliament by the stroke of his *pen* (by his written decree). Give every man thine *ear* (attention) but few thy *voice* (opinion).

(iii) The container is used for the thing contained: He drank the *cup* (the contents of the cup). He keeps a good *table* (has good viands served on his table).

(iv) The effect is mentioned for the cause: *Grey hairs* are to be respected, i.e. old age, the effect of which is grey hairs, is to be respected.

(v) An author's name is used for his words: ' I am reading Shakespeare ' (the plays of Shakespeare).

The effect of metonymy is to impart a picturesqueness to the style. ' The pen is mightier than the sword ' makes a much more vivid appeal than ' Literature is mightier than war.'

5. *Synecdoche* consists in naming:

(i) The part for the whole: as *mast* or *sail* for ship. There were twenty *sail* (ships); He lived fifty *summers* (years).

(ii) The whole for the part: as the *smiling year* (Spring).

(iii) The material for the thing made of it: as, the sharp *steel*, for the sword; 'the *marble* (statue) speaks.'

Synecdoche like metonymy renders the style suggestive and picturesque.

6. *Hyperbole* or *Exaggeration* consists in magnifying objects beyond their natural bounds; this is generally done in order to make the statement impressive when one is under the influence of some strong feeling. It is a dangerous tendency and must be kept under control. *Rivers of blood* and *mountains of slain*; It is *an age* since we met; Not for a *thousand worlds* would I change places with him;—are instances of this figure of speech.

(3) Figures Drawn from Contrast

We are affected greatly by change of impression, as by passing from heat to cold, from failure to success, from sound to silence. This applies as much to feelings as to knowledge.

7. *Antithesis* is the figure of speech which best represents this change of impression. It presents a strong contrast of words or sentiments usually in the form of *balanced sentences*: *Prosperity* doth best discover *vice*, but *adversity* best discovers *virtue*; As civilization *advances*, poetry *declines*;—are instances of antithesis and at the same time of balanced structures.

8. *Climax* is an arrangement of words, phrases or sentences in an order of increasing strength and impressiveness; e.g. 'It is an outrage to *bind* a Roman citizen, to *scourge* him is an atrocious crime, to *put him to death* is almost a parricide;

but to *crucify* him—what shall I call that ?' When instead of a rise in the intensity of feeling there is gradual decline, we have *anti-climax* or *bathos*.

9. *Irony* is that figure of speech which expresses the contrary of what is intended. Something in the tone or manner of the speaker shows his real feelings. The frequent reference to Brutus (' But Brutus is an honourable man ') in Antony's speech over the body of Cæsar in Shakespeare's *Julius Cæsar* is a well-known instance of irony.

(4) Other Figures

Besides the above there are a few minor figures of which it will be useful for the student to take note.

10. *Oxymoron* is the conjunction of words apparently opposed to each other: as *hasten slowly*; *cruel kindness*; *busy idle*.

11. *Onomatopæia* is the name given to words or an arrangement of words and sounds in prose or poetry which seem to suggest the object, the scene, or the incident.

But *hush; hark; a deep sound* strikes like a rising *knell!*

There are many words in the English language the sound of which suggests the sense, e.g. *ripple*, *babble*, *hubble-bubble*, *buzz*, *crash*, *roar*.

12. *Alliteration* is a figure in which the words which are closely connected in a sentence begin with the same letter, generally a consonant: thus, *th*rough *th*ick and *th*in, *sp*ick and *sp*an; *s*afe and *s*ound.

The *f*air breeze blew, the white *f*oam *f*lew,
The *f*urrow *f*ollowed *f*ree.

13. *Transferred Epithet* is very common in poetry. It occurs when some adjective or epithet is removed from its proper place to another word closely connected with it; thus: a restless pillow (the sleeper is restless, not the pillow).

The little fields made green
By husbandry of many thrifty years.

The years are not thrifty but the *people*; the adjective is transferred from the *people* to *years*.

14. A *Pun* is a play on words.

Is life worth living? It all depends on the liver.

In the above pun 'liver' is used in the double sense of 'one living' and 'an organ of the body'.

III. *Some Practical Suggestions*

Here are a few suggestions to help you in your composition:

1. First of all, put together all the facts and ideas you wish to express in your composition.

Composition is 'building up', and unless you have the necessary material at hand, you cannot build at all.

2. Make a plan showing how you propose to arrange the material (facts and ideas) systematically. A plan is as necessary as material in 'building up'.

3. Aim at brevity, simplicity, and clearness. A verbose, obscure, or difficult style is a fault in composition.

4. The short, simple, and familiar word is much better than a long and unusual word or expression.

5. Remember that the short sentence is safest to write and easiest to understand.

6. Aim at variety; variety of words, phrases, constructions. Your sentences may be:

(*a*) Simple, complex, double or multiple.
(*b*) Affirmative or negative.
(*c*) Declarative, interrogative, imperative, or exclamatory.
(*d*) Short or long.
(*e*) Loose, periodic, balanced, or parallel.

Try to include a fair share of each kind in your writing.

7. Form the paragraph habit. Deal with each topic in a paragraph by itself. Let the progress from sentence to

sentence and from paragraph to paragraph be smooth and natural.

8. Attend to the relative importance of each point or topic you are writing about; find as much space for it in your writing as it deserves.

9. Test all your constructions by the rules of grammar. Analyse sentences and clauses mentally to satisfy yourself on this point.

10. Revise whatever you write, and then prepare a fair copy, taking particular care to use correct punctuation marks.

Some Don'ts

1. Don't use a word or expression the meaning of which you do not know.

2. Don't repeat a statement.

3. Don't use foreign words and expressions or those borrowed from Indian languages.

4. Don't introduce figures of speech in your composition, except very simple similes or metaphors.

5. Don't cram your composition with quotations.

6. Don't make statements about the truthfulness of which you are not very sure.

Exercise I

How would you describe the style of the following passages ? State your impression about each passage, giving reasons wherever you can.

1. On one side lay the ocean, and on one
   Lay a great water, and the moon was full.

2. The ceremonial was the occasion of considerable felicitations, and invitations to participate in the nuptial festivities were extended to numerous operatives in the surrounding localities.

3. Saul and Jonathan were lovely and pleasant in their

lives, and in their death they were not divided. They were swifter than eagles, they were stronger than lions.

4. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.

5. Some books are to be tasted, others are to be swallowed, and some few to be chewed and digested; that is some books are to be read only in parts; others to be read but not curiously, and some few to be read wholly, and with diligence and attention.

6. Go to the ant, thou sluggard, consider her ways, and be wise: which having no guide, overseer or ruler provideth her meat in the summer, and gathereth her food in the harvest.

7. O my son Absalom, my son Absalom! would God I had died for thee, O Absalom, my son, my son!

8. The joys of parents are secret; and so are their griefs and fears; they cannot utter the one, nor will they utter the other. Children sweeten labours; but they make misfortunes more bitter; they increase the cares of life, but they mitigate the remembrance of death.

9. Hudson is dead; but his books remain as a splendid memorial of him, and a constant plea for the life and happiness of the little wild things. In Hyde Park a fitting memorial is being erected to him.

10. One of the pleasantest things in the world is going on a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. I am then never less alone than when alone.

11. From that proud country which was once mine own,
By those white cliffs I never more must see,
By that dear language which I spoke like thee,
Forget all feuds, and shed one English tear
O'er English dust, a broken heart lies here.

12. In the golden lightning
Of the sunken sun,
O'er which clouds are brightening,
Thou dost float and run,
Like an unbodied joy whose race is just begun.

13. The clouds were pure and white as flocks new shorn,
And fresh from the clear brook; sweetly they slept
On the blue fields of heaven.

14. Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

15. O blessed Bird ! the earth we pace
Again appears to be
An unsubstantial, faery place,
That is fit home for Thee !

16. The waves on either shore lay there,
Calm, clear, and azure as the air;
And scarce their foam the pebbles shook,
But murmur'd meekly as the brook.
The winds were pillow'd on the waves;
The banners droop'd along their staves,
And, as they fell around them furling,
Above them shone the crescent curling.

17. The sun was now resting his huge disc upon the edge of the level ocean, and gilded the accumulation of towering clouds through which he had travelled the live-long day, and which now assembled on all sides, like misfortunes and disasters around a sinking empire and falling monarch. still however, his dying splendour gave a sombre magnificence to the massive congregation of vapours, forming out of their unsubstantial gloom the show of pyramids and towers, some touched with gold, some with purple, some with a hue of deep and dark red.

18. Executive magistracy ought to be constituted in such a manner, that those who compose it should be disposed to love and to venerate those whom they are bound to obey.

19. In vain he weeps, in vain he sighs,
Her cheek is cold as ashes;
Nor love's own kiss shall wake those eyes
To lift their silken lashes.

20. The allies had, during a short period, obtained success beyond their hopes. This was their auspicious moment. They neglected to improve it. It passed away; and it returned no more. . . . The country was under water. The winter approached. The weather became stormy. The fleets of the combined kings could no longer keep the sea.

21. O Earth, how like to Heaven, if not preferred !
Terrestrial Heaven, danced round by other heavens,
In thee concentrating all their precious beams
Of sacred influence !

22. I deem it to be an old error of Universities not yet well recovered from the scholastic grossness of barbarous ages, that instead of beginning with arts more easy, and those be such which are most obvious to the sense, they present their young matriculated novices at first coming with the most intellective abstractions of logic and metaphysics.

Exercise 2

Name the figures of speech employed in the following passages:

1. Age, thou art ashamed !
Rome, thou hast lost the breed of noble bloods !

2. He tossed from side to side on his restless pillow.

3. James the First soon contrived to lower the prestige of the crown.

4. He gave the beggar a few coppers to get rid of him.

5. We two alone shall sing like birds in a cage.

6. Through the black Tartar tents he passed.

7. An ambassador is a man who lives abroad for the good of his country.

8. After life's fitful fever he sleeps well.

9. The ship of state weathered the storm and was steered safely to harbour.

10. The bag I lost was worth a king's ransom.

11. The waves rose mountain high.

12. With his usual punctuality he came after the class had begun.

13. Athens, the eye of Greece,
Mother of arts and eloquence.

14. True ease in writing comes from art, not chance,
As those move easiest who have learnt to dance.

15. The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve.

16. But yonder comes the powerful king of day
Rejoicing in the east.

17. I first besiege their hearts with flattery and then pour in my proposals at the breach.

18. In every street these tunes our ears do greet—
Cuckoo, jug-jug, pu-we, to-witta woo !
Spring, the sweet Spring !

19. Live not to eat, but eat to live.

20. Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.

21. How far that little candle throws his beams !
So shines a good deed in a naughty world.

22. Parting is such sweet sorrow.

23. The murmurous haunt of flies on summer eves.

24. Like a glow-worm golden
In a dell of dew,

25. Lowliness is young ambition's ladder.

26. Childhood shows what the man will be, as morning shows the coming day.

27. Every man is the architect of his own fortune.

28. The wish is father to the thought.

29. Only the actions of the just
Smell sweet and blossom in the dust.

30. The ocean is a glorious mirror wherein the Almighty's form glasses itself in tempest.

31. Knowledge is proud that he has learned so much,
Wisdom is humble that he knows no more.

32. There grey-beard Mirth and smiling Toil retired.

CHAPTER IX

Letter-Writing

Preliminary Remarks

Letter-writing is one of the important arts of civilized society. Communication between man and man is always necessary, and whenever such communication is not possible or desirable *in person*, we resort to letter-writing.

Letter-writing is an art. That is to say, it must aim at a certain standard of form and elegance. A rustic may write a letter to his friend or relative. His letter may contain useful information, but it may be lacking in elegance, and violate the forms or method which good taste requires. A practised and cultured letter-writer usually observes certain *standards of form and good taste* in the arrangement and structure of his letters.

An ordinary letter generally falls into the following parts or divisions:

(1) *The place and date of writing.* The place is usually mentioned first, at the right hand top-corner of the notepaper. The full address of the person, including the number or name of the building, the street, and the town (or village), must be mentioned.

The date of writing is placed immediately below the name of the place.

(2) *The greetings* or *superscription.* This consists of some form of complimentary address, such as 'My dear Father,', 'My dear Mr Dhanjishah,', 'Dear Sir,', etc. It is written a couple of lines below the date, and begins from *the left hand side margin* of the notepaper.

(3) *The body* or *text of the letter.* This contains the subject matter which the writer wishes to convey. It is for this that the letter is written. The other divisions of the letter are of secondary importance.

No hard and fast rules can be laid down for this division. As far as possible the writer should try to be clear.

Every new topic included in the letter should begin with a fresh paragraph.

(4) *The close* or *subscription.* This consists of some complimentary ending (such as 'Yours sincerely,') and the writer's signature.

The complimentary ending depends upon the relations existing between the sender and receiver of the letter. We usually write it *below* the body of the letter, *on the right half* of the notepaper.

The signature comes just below the complimentary ending.

Personal Letters

Personal letters are those which one writes to one's friends or the members of one's family.

In corresponding with a member of your family or a friend, write as you would talk to him.

A man's conversation with members of his family or his friends is not always on great subjects or in grave style, but it always aims at being *interesting*. His friendly and domestic correspondence also should be interesting, even though the subject matter may be of little importance.

1. The place and date of writing must be placed as usual in the right hand top-corner of the notepaper.

2. The superscription, or complimentary address, may be one of the following according to degree of relationship or intimacy:

(i) My dear Father, (*or*, Mother, brother, uncle, cousin, as the case may be).
(ii) My dear , (using personal name or surname).
(iii) Dear , (personal name or surname).
(iv) My dear Mr , (name or surname).
(v) Dear Mr , (name or surname).

A member of one's family is generally addressed as 'My dear ,' or briefly, 'Dear ,'.

A close friend or chum is also addressed as 'My dear ,' or as 'Dear ,'. Ordinary friends or acquaintances should be addressed as 'My dear Mr ,' or 'Dear Mr ,'.

If the person addressed is a member of the family or a very intimate friend the *pet name* by which we know him should be used in the complimentary address, e.g. 'My dear Babu,', 'My dear Joe,'.

In writing to an ordinary friend or acquaintance, his full personal name, or surname, should be used, e.g. 'My dear Mr Baburao,' or 'Dear Mr Desai,'.

3. Domestic and friendly letters should be written in an easy, natural, and conversational style, so as to make the letter as interesting as possible.

4. The subscription also (like the superscription) should take into account the relation or intimacy between the writer and the receiver of the letter.

In the case of letters to members of one's family the most fitting way to close is

' *I am,*
Your affectionate ' (*son, brother, etc.*).

Sometimes this is briefly put in a single line as, ' *Your affectionate son* ' or ' *Yours affectionately* '.

It should be noted that ' *s* ' in ' *Yours* ' has *no* apostrophe.

When writing to intimate friends, any of the following forms of closing may be used:

(i) *Your very sincere friend,*
(ii) *Your sincere friend,*
(iii) *Yours very sincerely,*
(iv) *Yours sincerely,*
(v) *Very sincerely yours,*

or, very intimately:

(vi) *Yours ever,*

In writing to acquaintances, ' *truly* ' is sometimes used instead of ' *sincerely* '.

The way a man signs his name will depend on the manner in which he has greeted the person he is writing to at the opening. Thus if one is addressed by one's pet name in the complimentary beginning, it is natural to expect the writer to sign himself with the familiar name by which he himself is known.

Examples of Personal Letters

1. *From Macaulay* (*then aged* 12) *to his Father*

Shelford,
22nd February, 1813

My dear Papa,

As this is a whole holiday, I cannot find a better time for answering your letter. With respect to my health, I am very well, and tolerably cheerful, as Blundell, the best and most

clever of all the scholars, is very kind, and talks to me, and takes my part. He is quite a friend of Mr Preston's. The other boys, especially Lyon, a Scotch boy, and Wilberforce, are very good-natured, and we might have gone on very well, had not one—, a Bristol fellow, come here. He is unanimously allowed to be a queer fellow, and is generally characterized as a foolish boy, and by most of us as an ill-natured one.

In my learning I do Xenophon every day, and twice a week the *Odyssey*, in which I am classed with Wilberforce, whom all the boys allow to be very clever, very droll and very impudent. We do Latin verses twice a week, and I have not yet been laughed at, as Wilberforce is the only one who hears them, being in my class. We are exercised also once a week in English composition, and once in Latin composition. . . . We get by heart Greek grammar or Virgil every evening. As for sermon-writing, I have hitherto got off with credit, and I hope I shall keep up my reputation. We have had the first meeting of our debating society the other day, when a vote of censure was moved for upon Wilberforce, but he getting up said, ' Mr President, I beg to second the motion.' By this means he escaped. The kindness which Mr Preston shows me is very great. He always assists me in what I cannot do, and takes me to walk out with him every now and then.

My room is a delightful snug little chamber, which nobody can enter, as there is a trick about opening the door. I sit like a king, with my writing-desk before me; for (would you believe it ?) there is a writing-desk in my chest of drawers; my books on one side, my box of papers on the other, with my arm-chair and my candle; for every boy has candlestick, snuffers, and extinguisher of his own. Being pressed for room, I will conclude with what I have to say tomorrow, and ever remain,

Your affectionate son,

Thomas B. Macaulay

2. *From a boy to his father*

3248 Bhadra, Ahmedabad,
19th May, 1939

My dear Father,

As I promised you when leaving home, I am writing at once to let you know that I have arrived here safely, after a very pleasant journey. It was very kind of my uncle and my cousins, Navin and Arvind, to meet me at the railway station.

This morning Navin and Arvind took me round to see some interesting places in the city. We first went to the Ellis Bridge, and then to the Gujarat College. The College building is a very big one, much bigger than our School, and the Laboratory, too, is very large and well equipped. On account of the summer vacation, however, the buildings were closed, and we could not see much of what there was inside.

We returned after an interesting walk at about ten to a very good breakfast which my aunt had prepared to celebrate my coming. We spent the whole afternoon indoors, playing carrom, for, on account of the great heat, it was not possible to stir out. We shall be going out again this evening, after six, to see more of the place.

I am enjoying my visit immensely. There is a good deal to see and learn. Everybody in this city seems busy and active. I wish the folk in our town were even half as active as the people here.

I will write again and from day to day.

Please remember me to everybody at home.

Your affectionate son,
Manu

3. *From a student, who has gone to England, to his younger brother at home*

The Lyceum Club,
Bristol University, Bristol, England,
14th May, 1929

My dear Bhaskar,

I promised to write to you as soon as I could, and today is the first time I have had any leisure to carry out my promise.

It is about a year since I left home. I don't feel lonely as I have already made a number of friends, among them some of the most likeable fellows at this university. There are plenty of attractions here, such as cricket matches, political lectures, debates, students' socials, and of course the pictures and the music halls.

You will be interested to hear that I have been awarded a scholarship of £50 a year for my work in European History, and also a prize for an essay on gold currency. Before I came out here, I was wondering how I would get on with the undergraduates, but I find I am getting on famously with them, and am looking forward confidently to making yet many more friends among them.

There is a Music Club in the College, and I have become a member of it. Occasionally, I entertain my friends with my *dilruba*, and they love to hear me play on it. There are several lady students who are also members of this club. They are very sociable, and contribute a great deal to making our weekly gatherings the great success they are.

Next week I shall be going to London, to witness the Fine Arts Exhibition to be held there under the patronage of H.R.H. the Prince of Wales.

I have been keeping very fit here, and find that the climate

agrees with me. You needn't feel anxious about me or my health. I trust you are all well at home.

Remember me to every one at home, and to our neighbours.

Your affectionate brother,
Yeshwant

4. *Reply to the above*

97 Tilakwada, Dharwar,
4th June, 1929

My dear brother,

We were all very glad to receive your letter by last week's mail. Every one—from father to little Sita—read and re-read it till they had all got it quite by heart. We all felt more proud than I can write here to learn about the prize and the scholarship you have won.

I am sure I should very much love to be at the meetings of your Music Club, not, of course, to listen to your performance on the *dilruba*—I am surprised that your friends like it—but to listen to English music. Let us hope, by the time you return to India, you will have picked up enough English music to entertain our friends here.

There isn't very much to report from this side except that the eldest daughter of our neighbour, Mr Vanikar, was married last week to Vishnupant Godbole, the fellow who was once with you at College. It was quite a big wedding. We were invited to it, and mother gave the bride a pair of earrings as a present. Another item of news which will interest you is cousin Raghunath's engagement: his wedding is expected to come off next cold weather.

The heat has been exceptionally trying this year, and we are eagerly waiting for the rains. The thermometer often rises as high as 105°F., but in spite of it we are all keeping well.

Sita asks me to remind you of your promise to send her some picture postcards with interesting views.

I wish you would write a longer and a more newsy letter next time. You must be having a ripping time, for the weather in England just now must be very delightful.

With our love,
Your affectionate brother,
Bhaskar

5. From a boy who has gone to the seaside, inviting his cousin to join him

The Orient Sanatorium,
Sea Face, Dumas,
16th April, 1936

My dear cousin,

You will probably be surprised to hear that I have come to Dumas with my brother Mohomed. He had not been well for some time and, though he is better now, was advised to take a change of air at the seaside. So we have come here.

I think we could hardly have selected a better place than Dumas. It is nice and cool for this time of the year, and it blows most of the day.

I wish you could come and join us. Your company would be welcome to both of us, and I can assure you of a jolly time. You will enjoy surf-bathing, and long evening walks along the beach and, of course, the mangoes for which this place is noted. Do make up your mind to come.

Yours affectionately,
Karim

6. *From the same boy to his father, describing the seaside*

The Orient Sanatorium,
Sea Face, Dumas,
15th April, 1936

My dear Father,

Mohomed and I reached here last Tuesday. Mohomed has been steadily improving in health and spirits. I am doing everything in my power to cheer him up.

Very early in the morning we have a little stroll on the beach. The bracing sea breezes seem to pour new energy into us. Sometimes I have a little dip in the sea, but Mohomed is not yet strong enough for this. We then return to our rooms in the sanatorium, and have breakfast. We generally spend the afternoon either reading or playing draughts or bezique. Occasionally friends we have made here call on us and join us in the games.

In the evening, when it gets cool enough, we go out again, but Mohomed prefers to return earlier than myself. I sit by myself on the beach and watch the wonderful and restless sea. Last evening there was very bright moonlight and the scene on the beach was delightful. The waves curled and danced on the shore and the sky was a glowing sheet as far away as the eyes could reach. I have never seen anything so beautiful. Now and then little white-sailed boats flitted across the scene. I very much wish you had been here to see it all.

Do not feel anxious about either Mohomed or myself. I am writing to Ismail inviting him here. If he comes, we shall be a jolly party.

Please give my fondest love to mother and accept the same yourself, from

Your loving son,
Karim

7. *To a friend congratulating him on his success at an examination*

268 Shanwar Peth,
Poona City,
1st June, 1937

My dear Phiroze,

Hearty congratulations on your fine success in the S.L.C. examination !

I need hardly tell you how glad I am that you have got past what is a stumbling-block to so many. I'll run down to Bombay as soon as I can and give you a good handshake, and wish you the best of luck for the future.

Yours very sincerely,
Sorab

8. *A letter of condolence to a friend*

96 Harbour Road, Madras,
26th May, 1938

My dear Govinda,

I was much shocked and pained to learn the news of your dear father's death. I deeply condole with you in the heavy bereavement which has befallen you and your family. I can understand how bitterly all of you, especially your dear mother, must feel this great loss. I pray that you may have strength to bear your sorrow bravely, and I hope you will find some consolation in the thought that your lamented father, who had done his duty well in all things, has left you a noble memory.

Remember me to your mother and the other members of your family, and convey to them my heartfelt sympathy.

Believe me,
Your sincere friend,
Raju

9. *To a friend requesting him to write a note of introduction on behalf of the writer's brother*

121 Petiwala's Chawl,
Sandhurst Road,
Bombay, 5-1-29

My dear Gokhale,

May I make a very personal request ? My younger brother Vinayak wishes to join the firm of Messrs Modi & Co., Export Merchants, 482 Church Gate Street, as a junior typist. Vinayak possesses the necessary qualifications, but he would like to be introduced to Mr Rustom Modi, the Managing Director.

Considering the very good relations that exist between yourself and Mr Modi I think a note of introduction from you to that gentleman would be just the right recommendation. Will you please write a few lines to Mr Modi on Vinayak's behalf and make special reference to his trustworthy character ? You could write direct, or give the note to my brother, who would then personally hand it over to Mr Modi. I shall be very grateful indeed for this help. With kind regards and many thanks,

Yours sincerely,
F. M. Gajendrakar

10. *A note of introduction*

4 Tribhuvan Buildings,
Gowalia Tank Road,
Bombay, 5th January, 1929

My dear Modi,

I am giving this note of introduction to Mr Vinayak M. Gajendrakar. His family is very well known to me, and I reckon his eldest brother amongst my best friends.

I can confidently recommend this promising young lad to your notice. I understand that he is applying for a junior typist's post in your firm. As he possesses the necessary qualifications, I hope you will consider his application favourably. I can assure you of his active habits and trustworthy character. He is a young man who can be depended upon and ought to do very well for a business like yours, and I hope you will give him a chance to prove his mettle.

With kindest regards,

Yours very sincerely,

V. P. Gokhale

11. *To an acquaintance, proposing the formation of a Cricket XI*

The Camp, Baroda,

28th June, 1929

My dear Vakil,

I called at your place twice last week, but was not fortunate enough to find you in. I have therefore decided to write to you.

Some of the residents of this locality are considering whether it would not be possible for us to have a cricket XI of our own. It seems to me that there are enough cricket enthusiasts in our neighbourhood to form a good team. About ten fellows have already promised to join and more are expected to come along as soon as the scheme takes a definite form. Mr R. P. Joshi promises to give us reasonable financial help, and we can count on him to provide the necessary equipment to start with.

We are all anxious to secure your co-operation for and membership of the proposed XI. A team composed of the residents of this locality cannot afford to do without a formidable bowler like you.

Will you please let me know whether you are agreeable to the formation of the XI and, if the team is formed, whether you would join as a regular member ? I trust you will.

Awaiting an early reply,

Yours sincerely,
D. F. Ranina

12. *Reply to the above*

New Villa, The Camp,
Baroda, 28th June, 1929

My dear Ranina,

I am very sorry to learn that you had to come away without seeing me on both the occasions when you called. We had some guests last week, and I had to take them out to see the Palace and other places of interest here.

It is a capital idea to have a cricket XI of our own. I congratulate you on your efforts to get together a team, and am delighted to learn that financial help is forthcoming. You may count on me as one of the regular members of the team.

Please let me know as soon as the scheme is complete.

Yours sincerely,
T. B. Vakil

Invitations

Invitations are a special type of personal letter.

There are two styles of invitations:

(1) informal invitations, and
(2) formal invitations.

Informal Invitations

An informal invitation is a short friendly letter requesting somebody to attend a particular event or function.

The time and place at which the person is expected to attend, and the nature of the occasion, should be briefly mentioned in the body of the letter.

The man receiving an invitation is expected to send a reply, stating whether he accepts the invitation or not. In case he has to decline it, he must give some reason for doing so.

Examples of Informal Invitations

1. *Inviting a cousin on the occasion of a birthday*

Tamboli Street, Raipur, Nadiad,
6th May, 1938

My dear Asutosh,

We should be so pleased if you could come to tea tomorrow, Sunday, 7th May, at 5 p.m. It is my brother Kiku's birthday, and we are inviting all our relatives to tea and to some jollification afterwards. Do make up your mind to come.

Your affectionate cousin,
Nandkishore

2. *Reply, accepting*

Race Course Road, Nadiad,
6th May, 1938

My dear Nandkishore,

I shall be delighted to join you at the gathering tomorrow afternoon to wish little Kiku many happy returns of the day. I am looking forward to enjoying myself immensely.

Yours affectionately,
Asutos

3. *Reply, declining*

Race Course Road, Nadiad,
6th May, 1938

My dear Nandkishore,

I am very sorry to have to miss the pleasure of meeting you and our relatives at your home tomorrow afternoon.

I should have loved to be present and offer my congratulations to Kiku. Unfortunately I have to leave Nadiad tonight on some business of our firm, so I must content myself with sending, through this note, my very hearty greetings to Kiku. I wish you all a happy time at the party.

Yours affectionately,
Asutosh

4. *Inviting a friend to a music party*

94 Modi Street, Broach,
15th December, 1939

Dear Mr Chhotalal,

We are arranging a music party at our house for Monday, the 19th instant, at 8-30 p.m., and shall be very pleased if you will favour us with your company.

Yours sincerely,
Ratanlal

5. *Reply, accepting*

296 Clive Lines, Broach,
16th December, 1939

My dear Ratanlal,

It is really very kind of you to invite me to this music party at your house on Monday the 19th instant. It will give me very great pleasure to be present.

Yours sincerely,
Chhotalal

6. *Reply, declining*

296 Clive Lines, Broach,
16th December, 1939

My dear Ratanlal,

I regret very much that I am unable to accept your kind invitation to the music party at your bungalow next Monday

evening, owing to my father's illness. It was very kind of you to think of me. I wish you all a very enjoyable time.

Yours sincerely,
Chhotalal

7. *Inviting a friend to witness a cricket match*

The New High School Hostel,
Bombay,
15th August, 1929

My dear Rusi,

Our School XI is playing the Boy Scouts XI on Saturday, the 17th instant, at 2 p.m. on our cricket ground. Both sides are in good form, and we expect an exciting game. I am sure you will enjoy watching the match, and if you write to tell me you would like to come I shall be glad to reserve a seat for you.

Yours very sincerely,
Pheroze

8. *Reply, accepting*

Maharaja Mansion,
Santa Cruz,
15th August, 1929

My dear Pheroze,

It was exceedingly kind of you to think of me in connexion with the forthcoming match. I am delighted to accept your invitation, and shall be glad if you can reserve a seat for me.

Yours very sincerely,
Rusi

9. *Reply, declining*

Maharaja Mansion,
Santa Cruz,
15th August, 1929

My dear Pheroze,

Thank you so much for your kind invitation to the cricket match on Saturday next. But as I have promised to accompany some friends, who are motoring to Bombay on Saturday afternoon, I regret I shall not be able to attend. I hope you will have a good game.

Yours very sincerely,
Rusi

Formal Invitations

Sometimes, invitations are issued in the indirect form. The writer and the person invited are both referred to in the third person throughout. Such invitations are called 'Formal' and are issued generally in connexion with evening and dinner parties.

In such formal invitations, the place and date of the writing may be mentioned either at the right hand top-corner of the card or notepaper, or below the text, beginning from the left hand margin.

The text is usually short, and mentions the following:

(1) The name of the host or hostess, i.e. the person who sends out the invitation.

(2) The name of the guest, i.e. the person invited.

(3) The object of the invitation, i.e. whether it is for dinner, or for tea, or a music party, or an 'At Home'.

(4) The exact time and date when the guest is expected to attend.

(5) The place where the guest is expected to arrive. When the place is not mentioned, it is understood to be the host's usual residence.

Note.—The signature of the writer (host) is never put in the formal invitation. Neither superscription nor subscription is admissible in this class of invitation.

The person who receives the formal invitation is expected to send a reply accepting or declining. His reply also is generally in the formal style, and is addressed in the third person throughout.

Sometimes the letters 'R.S.V.P.' are put below the text of formal invitations. They stand for the French phrase '*Répondez, s'il vous plaît*' (Please reply).

When a person receives a formal invitation with the letters 'R.S.V.P.', good taste requires that he should at once reply whether he accepts or declines. If he declines, some reason must be mentioned for his doing so.

Examples of Formal Invitations

1. *A formal invitation to dinner*

Mr Rabindra Kumar Ghose requests the pleasure of the company of Mr Jitendra Nath Roy to dinner on the 20th instant, at 8-30 p.m.

Marwari Bazar,
Calcutta, January 16th, 1939

R.S.V.P.

2. *Reply, accepting*

Mr Jitendra Nath Roy has much pleasure in accepting the kind invitation of Mr Rabindra Kumar Ghose to dinner on the evening of the 20th instant.

49 College Square,
Calcutta, January 17th, 1939

3. *Reply, declining*

Mr Jitendra Nath Roy thanks Mr Rabindra Kumar Ghose for his very kind invitation to dinner on the 20th instant, but regrets that illness in the family prevents him from accepting it.

49 College Square,
Calcutta, January 17th, 1939

4. *A formal invitation to an 'At home'*

Miss Mulla

Mr and Mrs Modi

At Home

Friday, August 19th, 6 to 9 p.m.

Gulab Bag,
Andheri

Badminton and Tennis *R.S.V.P.*

5. *Reply, accepting*

Miss Mulla has very great pleasure in accepting the kind invitation of Mr and Mrs Modi to an At Home on Friday, August 19th, from 6 to 9 p.m.

New Villa,
Santa Cruz, 15th August

6. *Reply, declining*

Miss Mulla very much regrets that, owing to a previous engagement, she is unable to accept the kind invitation of Mr and Mrs Modi to an At Home to be given on August 19th, from 6 to 9 p.m.

New Villa,
Santa Cruz, 15th August

7. *A formal invitation to a Social Gathering*

The President and Members
of
The Surat College Literary Union
request the honour of
Mr.....'s company at the Social
Gathering of its past and present members
on
Tuesday, 21st July, 1929, at 6 p.m.

The College, Surat,
12th July, 1929

R.S.V.P.

Business Letters

Very often we have to write to tradesmen, banks, book-sellers, postal or railway authorities on some business. We may have to order books or goods, or make a complaint or an inquiry. Our letters on such occasions would be called business letters.

In writing such letters:

1. The place and date of writing are mentioned as usual at the top right hand corner of the notepaper.

2. The full name and address of the party to whom the letter is to be sent is written at the top, two or three lines below the date, beginning from the left hand margin.

121 Tower Road,
Baroda, April 18th, 1929

To

Messrs Williams & Co., Ltd.,
Booksellers and Publishers,
Hornby Road,
Bombay

3. The greeting or superscription then follows. It is usually one of the following:

(a) When a single individual is addressed, '*Sir*,' or '*Dear Sir*,' for a man, and '*Madam*,' for a woman.

(b) When a group of individuals is addressed collectively, '*Sirs*,' or '*Dear Sirs*,' or '*Gentlemen*,' for men, or '*Mesdames*,' for women.

4. The text of the business letter must be precise, polite, and clear in meaning. If some articles are to be ordered (e.g. books or clothes), the fullest details must be given as regards the kind, name, author or maker, price (if known), and the number or quantity required. Full instructions must also be given, (i) as to how you expect the articles to be dispatched, by rail or post, and (ii) as to how you propose to pay their cost, by postal money order or cheque, or by some other method.

5. In business letters, the usual subscription or complimentary ending is '*Yours faithfully*'.

Note.—The address of the firm or party to whom the letter is to be sent (see 2 above) is sometimes put after the subscription, on the left side of the paper.

EXAMPLES OF BUSINESS LETTERS

1. *An order to a firm of booksellers*

Dilknush,
Jalalpur, 26th August, 1929

To
Messrs Kapadia & Co.,
Booksellers and Publishers,
Kalbadevi Road, Bombay

Sirs,

Will you please send me by V.P.P. the following books:

		Rs.	a.	p.
1 copy	'Talisman', by Sir Walter Scott (Collins' Clear Type Edition)	2	8	0
2 copies	'Gems of English Poetry', compiled by E. Preston, Published by Messrs Gould and Cramford, London, @ Rs. 1/14 per copy	3	12	0
1 copy	'A Modern Manual of Photography', by C. H. McPherson, published by Messrs Washington & Co., New York, U.S.A.	4	0	0
4 books in all	Total Rs.	10	4	0

The prices mentioned above are quoted from your latest catalogue.

Awaiting your early compliance,

I am
Yours faithfully,

D. J. Mantri

2. *A complaint about street lighting*

Nemchand Street,
Surat,
18th March, 1929

To

The President,
The Municipality,
Surat

Sir,

I regret very much to have to trouble you with a complaint.

For the last six or seven nights the municipal lamp at the east corner of this street has remained unlighted. The man who usually attends to it has not been seen in the neighbourhood during the whole of last week.

This being the dark half of the month, the residents are greatly inconvenienced to find the street not lighted.

I ask you to be good enough to make early inquiries into the matter.

Yours faithfully,
S. K. Shah

3. *To a dentist, requesting an appointment*

25 New Parel Road,
Bombay,
16th February, 1936

Dear Sir,

One of my teeth has been giving me trouble for the last three or four days and I wish to consult you in the matter.

Will you please mention a convenient hour when I could call to consult you? A morning appointment would suit me best.

I remain,
Yours faithfully,
M. J. Kapadia

To

Dr. W. F. Hunter, D.D.S.,
Dental Surgeon,
Near Flora Fountain, Fort,
Bombay

4. *To a Station Master, requesting reservation of berths in a train*

Panini Building,
New Queen's Road, Bombay,
24th July, 1932

To

The Station Master,
Bombay Central, B.B. and C.I. Railway,
Bombay

Dear Sir,

I shall be much obliged if you will reserve for my family 4 second class berths (from Bombay Central to Ahmedabad) in the Down Gujarat Mail leaving Bombay Central on Saturday the 26th inst.

The customary deposit of Rs 10/- (Rupees ten only), is sent herewith.

Yours faithfully,
G. M. Rane

5. *Requesting a gentleman to preside at a lecture*

The Popular High School,
Dharampur,
12th January, 1929

Dear Sir,

Our Literary Union is arranging for a public lecture by Professor S. H. Kadri, M.A., of Maharaja's College, Ranipur, at 6 p.m. on Saturday the 16th instant in the Central Hall of our High School. The subject of the lecture will be 'Student Life'.

May I ask you to be so good as to take the chair on this occasion ? I hope you will consent and write to me accordingly so that I may issue the necessary notices announcing you as the chairman of the evening. With many thanks,

I remain,

Yours faithfully,

K. V. Vaidya

Secretary, Literary Union

To

R. N. Captain, Esq., M.A., LL.B.,

Manek Baug,

Dharampur

APPLICATIONS

Applications for appointments are written in the same way as business letters. It is usual, however, for the applicant to subscribe himself as follows:

I have the honour to be,

Sir,

Your most obedient servant,

or, more simply, in applications for business appointments:

I am, Sir,

Yours obediently,

In preparing an application, particulars must be given of as many as possible of the following points:

(i) The source from which the applicant learnt of the vacancy.

(ii) The applicant's educational qualifications and any special training he may have received (in Drawing, Ambulance work, Scouting, etc.).

(iii) The name of the institutions where he received his training and the date or dates of his passing important examinations.

(iv) His age, native place, community.

(v) His physical condition.

(vi) His previous experience in service, if any, and a brief description of his career; also his reasons for wishing to take up the situation advertised.

(vii) Certificates, testimonials, or references supporting his statements.

EXAMPLES OF APPLICATIONS

1. *An application for an Inspectorship of Police*

48 Burke Road,
Allahabad, May 28th, 1939

To
The Commissioner of Police,
Allahabad

Sir,

In reply to your advertisement in 'The Leader' of yesterday's date, I beg to offer myself as a candidate for the post of Inspector of Police in your Department.

I passed the Entrance Examination of the Allahabad University two years ago, with distinction in Science. I appeared at the Intermediate Science examination held recently and have every hope of being successful. The result of the examination will be announced on the 10th of next month.

I am a Mohammedan, 20 years old, and of good physique. My height is 5 feet 9 inches, and my chest measurement is 40 inches. I am attaching hereto a certificate of health from my family physician.

I am submitting also copies of two testimonials, one from the Principal of St. John's College under whom I have been studying, and another from Khan Saheb Yusuf Ali, an Honorary Magistrate of this city.

I take a keen interest in athletics and games. I play hockey and have won a prize in boxing.

If I have the good fortune to be selected, I shall spare no pains to satisfy you by honest and devoted service.

I have the honour to be,
Sir,
Your most obedient servant,
Mustapha Karim Maulvi

2. *An application for an appointment as a senior typist*

94 Charni Road, Bombay 4,
9th March, 1938

To
The General Manager,
The Tata Iron and Steel Co., Ltd.,
Fort, Bombay

Sir,
I have been given to understand that there is a vacancy for a senior shorthand typist in your office, and beg to offer myself as a candidate for the post.

I passed the S. L. C. examination of Bombay University in 1923, and the L. C. C. in 1924. From 1st September 1924 up to the end of last month I was employed as a typist and shorthand clerk in the Bombay Branch office of Messrs Tarvari and Dalal, Cotton brokers of Ahmedabad. As they had to close their Bombay Branch a few days ago, I have been thrown out of employment, and will be glad to serve your firm.

I enclose herewith three testimonials regarding my ability and character.

I am a Deccani Brahmin of Poona, and am 25 years old. I am prepared to accept a monthly salary of Rs 80/.

I shall be glad to present myself before you for a personal interview, if you so desire.

I remain,
Sir,
Yours obediently,

Raghunath Keshav Dikshit

3. *An application to secure a Scholarship*

49 Trikum Chawl, Sandhurst Road,
Bombay, 2nd January, 1939

To
Thackersy Mavjibhai, Esq.,
Chairman, Ratanji Educational Trust,
Malabar Hill, Bombay

Sir,

I learn from your announcement in 'The Indian Daily Mail' that it is within your gift to award a

number of scholarships to poor, deserving students of the Hindu community.

I therefore beg to apply for one of them. I am 15 years old and am studying in standard VI of the Central High School. I belong to the Nagar Bania community of Broach.

My father died about five years ago, and my mother is guardian both to myself and to my younger brother. She has to work hard to bring us up and to provide for our education. As we are promoted to higher standards year after year, our educational expenses continue to increase. I am afraid that unless I secure some help from you I shall have to give up study and seek employment.

I attach herewith a testimonial from my Head Master and another from Dr L. Y. Desai, M.D., who is our neighbour, to vouch for the facts set down in this letter.

I trust that you will be pleased to consider my case favourably and to award me a monthly scholarship of Rs 10, till I pass the S. L. C. Examination.

I remain,

Your most obedient servant,

Ramesh Harjivan Shah

4. *An application for admission to a College*

Station Road,
Navasri,
14th June, 1929

To
The Principal,
Gujarat College,
Ahmedabad

Sir,

I beg to apply for admission to your college in the First Year Arts class with effect from 20th June, when the College re-opens after the vacation.

I appeared at the last S. L. C. examination from the Sir C. J. N. Z. Madrasa of this town, and have passed with distinction in English and Mathematics.

I also beg to apply for a room in the College Hostel.

I am sending today Rs 15 by Postal Money Order as deposit towards my College and Hostel fees.

I remain,
Sir,
Your most obedient pupil,
S. S. Karnik

Forms of Addresses on Envelopes

In writing the addresses, the name of the person or party for whom the letter is intended should be placed first.

The directions as regards (i) the house number and the name of the building, (ii) the street and (iii) town should be placed in successive lines. Each successive line should begin a little further right than the preceding one.

A comma is placed at the end of each line except the last one.

When writing to a distant place or small town it is advisable to mention, below the name of the town, the railway line on which it is situated.

EXAMPLES

Hormusji K. Dalal, Esq.,

26 Atash Behram Street,

Billimora

(B. B. & C. I. Ry.)

Messrs Brown & Co., Ltd.,

Printers and Publishers,

29 Clive Street,

Calcutta

Exercises in Letter-Writing

1. Write a letter to your father describing the annual prize distribution recently held at your school.

2. You have received a letter from your father complaining about the idleness and extravagant habits of your younger brother. Write a letter to your younger brother conveying your disapproval of his conduct and exhorting him to mend his ways.

3. Write a letter to your father requesting his permission to accompany some friends on a tour. Give him clear details of the proposed tour and the expenses you are likely to incur.

4. Your sister has just passed her Standard III (Anglo-Vernacular) examination. She has written to you asking your opinion whether she should proceed with her studies at a High School. Write your reply, giving your views and your reasons for them.

5. You have issued an invitation to dinner to a friend. On the morning of the appointed day, some member of your family is taken ill, and you have to cancel the dinner. Write to your friend informing him of the fact.

6. A friend of yours has invited you to spend an evening with him, but your parents wish you to visit an aunt on that day. Write a note to your friend declining his invitation.

7. You have just been to Bombay to see a friend off to England, where he has gone for advanced studies. Write a letter to a common friend (who could not go to Bombay) describing the scene at the docks, and the parting from your friend.

8. Your friend and his family have been away on a distant pilgrimage. On leaving, they entrusted to your care their favourite dog. The dog has been stolen from your house. Write a letter to your friend explaining the circumstances attending the theft.

9. Write a short letter to a friend giving him full details of the term's work in your class.

10. A friend of yours has expressed his inclination to give up his studies and to work as a clerk in an office. Write a letter advising him against the step.

11. Write a letter to a friend giving him an account of a museum which you have recently visited.

12. Write a letter of apology to a friend for not having kept an appointment which you had made with him. Explain the circumstances that prevented you from doing so.

13. Write a letter to a friend who is spending his leave at a hill station, asking him to secure a small bungalow or house there for your family for about two months. Give particulars of the accommodation you require.

14. Write a letter to a friend describing some exciting incident you have seen.

15. As secretary of a Cricket Club, write a business letter to Messrs Banerji & Co., Sports Merchants, College Square, Calcutta, ordering cricket goods of a value not exceeding Rs 300.

16. While travelling in the Up Poona Mail (G.I.P.Ry.) on a particular day, you left your leather handbag containing various articles, papers, etc., in the train. Write a letter to the General Traffic Manager of the Railway giving details and asking him if it has been found.

17. Your School XI having recently won the Governor's Cup, you desire to have a group photograph of the players (with the headmaster and the prize cup) taken on the school premises. Write a letter to the local photographer, giving him an appointment and also instructions about the size of the photograph desired, the probable number of sitters in the group, and the copies likely to be purchased.

18. Write a letter to the secretary of the School XI of a neighbouring town inviting his team to meet yours on

your ground next Saturday. Assure him that you will make arrangements for his team's board and accommodation.

19. Write a letter to the secretary of a charitable trust, recommending a poor student of your community for a scholarship. State why you are interested in him.

20. Write a letter to a friend describing an (imaginary) aeroplane flight you have enjoyed.

21. Write a letter to a friend describing how you felt when appearing at your last (annual or terminal) examination.

22. A young lady at a convent school has failed to be promoted to the next class. She wishes to write to her mother explaining how this happened. Draft the letter for her.

23. The seventh class girls of the Maharanee High School went out on a picnic. One of them proposes to describe in a letter to her aunt how they enjoyed themselves. Write the letter for her.

24. Write a letter to a friend criticizing or appreciating this year's Matriculation textbooks in English and inviting his views on them.

25. Write a letter of congratulation to a friend on his winning a scholarship.

26. Write a letter to the headmaster of your old school; tell him that you are applying for a position in a Government office, and request him to send you a testimonial.

27. Write a letter to your brother in England, describing to him the finals of the Inter-schools Hockey tournament.

28. You propose going to England for a course in engineering. Write to the Secretary, University Information Bureau, asking for a list of institutions to select from, and for their courses of studies in the subject.

29. Write a letter to an employer offering your services.

Give particulars to show how you are qualified for the position you seek.

30. In what direction would you like your local library to be improved ? Write a letter to its secretary, setting forth your views.

31. Write a letter to a publisher, pointing out the desirability of reducing the prices of school books.

32. Write a letter to the Registrar of your university making out a case for changing the date of the Matriculation examination.

Send replies to the following advertisements:

33. *WANTED.*—Experienced Assistant for the Princess A. V. School, Jubbulpore. Must have passed Entrance examination. Persian and Drawing recommendations. Apply, stating particulars, to the Headmaster.

34. *WANTED.*—For the Queen's Garden, Madras, lad for outdoor work. Apply, stating qualifications and terms, to the Chief Curator.

35. *SITUATION VACANT.*—In the office of the Director-General of Posts and Telegraphs, Simla: Shorthand Typist. Pensionable, but subject to one year's probation before confirmation.

36. *WANTED.*—Companion for a young Maharaja. Excellence in sports necessary; also reliable references. Enclose photo. Box 2517, Advt. Dept., 'The Indian Daily Mail'.

37. *WANTED.*—In every town and village, active and influential agents to push sale of swadeshi toys; ready sale everywhere. Liberal commission. Write now and start earning. Cash Deposit Rs 250 necessary. Shri Krishna Toys and Novelties Depot, Chandni Chowk, Delhi.

CHAPTER X

Story-Writing

General Hints

Story-writing is usually the first lesson in composition. In story-writing you have mainly to reproduce in your own language a narrative, the plot of which you already know; you simply build up the connected story from the various parts before you.

Here are the main essentials of good story-writing:

1. Make sure before beginning your draft that the entire plot or story is clearly in your mind, or that the main details are before you on paper.

2. Whenever the plot or outline of the full story is given, it is best not to depart from it. You may add or fill in what is left out, but in no case should you omit or go against what is set before you.

3. Try to connect every successive detail of the story in a smooth and natural way.

Take care that the various sentences do not appear to be jerky, halting, or ' out of joint '.

4. Whenever dialogue, i.e. conversation in the direct form, is introduced, make it as lively, natural, and interesting as the circumstances admit.

5. Make the solution of the plot or story striking and surprising.

It is well not to indicate very early in the story what the end or final result is going to be. Delay the solution till the concluding part of the narrative, and then introduce it in a striking and arresting way. This will help to create, sustain, and finally to satisfy the reader's interest in the story.

6. Wherever possible, indicate or bring out the moral or idea of the story at its close.

7. If you have to supply a heading or title to the story, you may name it after the main object, character, or incident in the story, or after some appropriate and well-known proverb or quotation which it illustrates.

8. Revise carefully and re-write the draft thus prepared before submitting it for criticism or examination.

Example

(Outlines of a story)

A wintry night in Russia—a nobleman with wife, child, and servant leaves inn in sledge for Moscow—inn-keeper's warning—hungry wolves about—warning not heeded—crossing a forest—a cry—the wife alarmed—pistols got ready—pack of wolves—its leader shot dead—short respite—again the wolves—a horse sacrificed—another—two remaining horses tired—wolves gaining—town short distance away—Eric the servant's heroic offer—jumps out—the nobleman, wife, and child reach town in safety—memorial to Eric—the inscription, ' Greater love hath no man than this, that he lay down his life for his friend '.

The Story Developed

Title: An Heroic Servant

or

The Race with the Wolves

One winter night a Russian nobleman set out from the inn of a little town to return to his home in Moscow. The snow lay deep in the streets and was still falling as the nobleman, with his wife, child and a servant, got into a sledge. The inn-keeper begged him not to travel that night as the roads were full of snow and packs of hungry wolves were about in the neighbourhood. But the nobleman was anxious to go and so the order was given to start, and the four horses dashed forward into the darkness. Before they were an hour on their way and as they were passing through a forest, the nobleman's wife suddenly exclaimed: ' Hark ! what was

that ?' The party listened, and they heard a distant melancholy wailing. It was the unmistakable howling of a pack of wolves. The nobleman and his servant got ready their pistols, and none too soon, for, looking back, they saw grey, shadowy forms coming across the snow. The wolves were fast overtaking them. Faster and faster flew the horses, but the wolves drew steadily nearer. There was a large number of them, led by an enormous grey wolf, who tried to spring on one of the horses. Bang went a pistol, and the wolf fell down dead. At this the others fell back for a few moments, but they were soon again in full pursuit. 'There is no help for it. We must turn one of the horses loose,' cried Eric, the nobleman's servant. 'Cut the traces.' This was done, and one of the leaders dashed into the forest with the pack of wolves after him.

But the hungry animals returned, and then another horse had to be sacrificed to gain a few moments' time. There was a town within two miles, but the remaining horses were tired out and the wolves were gaining on them. Then Eric proved himself a hero. 'I will get down and keep the wolves at bay while you get away to the town. If we stay together we shall all perish. If they kill me take care of my wife and child.' The wolves were now on both sides of the carriage. The faithful servant sprang into the midst of the pack. The nobleman and his wife reached the town in safety. But near the spot where Eric had jumped, his pistols were found lying in the blood-stained snow. A stone cross now stands on this spot bearing the name of the heroic servant on one side, and on the other the words, 'Greater love hath no man than this, that he lay down his life for his friend'.

Exercise I

Build up connected narratives from the following outlines:

1. Girl in carriage—horse shies—why ?—bolts off—

imminent danger—youth passing by—presence of mind—girl saved—her gratitude—crowd's applause.

2. Three men pass through forest—bag of money—agree to divide—hungry—one sent to buy food—avarice—poisons food—returns—companions murder him—eat the food—the result and moral.

3. Inventor of bullet-proof coat—goes to commander-in-chief—expects reward—commander-in-chief wishes to test invention on inventor—goes to fetch rifle—inventor disappears.

4. Two beggars, one blind, other lame—helplessly stranded—cripple's proposal—blind to carry him and he to lead—agreed—the result and moral.

5. Traveller with two horses, one with long, other a short tail—an inn—charged four annas more for feed of longer tailed—why ?—long tailed can whisk off flies with tail whilst eating—eats more—other drives away flies with head—eats less.

6. A hare, in a race with a tortoise, trusting to his swiftness, slept while the tortoise, steadily plodding, reached the goal first.

7. A carter was driving along a muddy road, when his cart stuck in the mud. He called on the god of strength helplessly. The god appeared, reproached him and told him that he ought to have put his shoulder to the wheel.

8. As a dog was crossing a river, with a morsel of flesh in his mouth, he saw what he thought was a bigger bit in the water; he dropped what he had, to catch at what was a reflection, and lost both.

9. A dog lay in a manger where he neither ate the grain himself nor let the cow eat it.

10. A villager found a snake almost frozen to death,

which he took home, and warmed near the fire out of pity, when the snake darted at the children of the house and was instantly killed.

11. A lion disturbed in his sleep by a mouse was about to kill it; the mouse begged for mercy which was granted. Some time later the lion was caught in a net but was released by the mouse.

12. A miser buried his gold in a hole and looked at it every day. A robber, knowing this, stole the gold. The miser was disconsolate, but a wise neighbour, on learning that no use had been made of the gold, advised him to console himself by looking at the hole every day, as before.

EXERCISE 2

Construct connected narratives from the following outlines:

1. A Spaniard in Mexico riding—horse stumbles—is lamed—a Red Indian riding a beautiful horse—Spaniard proposes exchange of horses—Indian refuses—quarrel—Spaniard strikes the Indian—rides off with horse—Indian prosecutes offender—Spaniard says the horse his own since a colt—the Indian covers the animal's eyes—asks Spaniard to say in which eye the animal is blind—Spaniard's guess —'left'—'not blind in either eye!'—Spaniard dumbfounded —the result.

2. A rich merchant passes a woodcutter's cottage—is invited to spend the night—next morning merchant offers to pay for the night's lodging—host declines offer—traveller proceeds on his journey—many miles away, misses his purse—suspects woodcutter—'Not so simple as he looked'—long afterwards, passes the same woodcutter's hut—the latter overjoyed—produces purse untouched—merchant's surprise—sorry for suspicions—offers reward—woodcutter declines with thanks.

3. Damon and Pythias devoted friends—former arouses suspicions of Diogenes, despot and tyrant of Syracuse—sentenced to death—begs seven days' respite to bid farewell to wife and children—request granted—condition—he must leave a substitute to be hanged if Damon fails to return—Pythias offers himself—Damon goes to see family, settles affairs, and starts for Syracuse—unexpected difficulties—delay—unable to be present at stated time—king orders execution of Pythias—Pythias glad to die—preparations for execution—critical moment—lo ! Damon galloping to the scene—shouts, ' Spare him ! spare him ! I am come; hang me, spare him ! '—touching scene—the tyrant moved—pardons Damon.

4. An advertisement—' Wanted a chauffeur by an elderly lady; personal interview necessary '—three men turn up—advertiser interviews each one—asks: ' How near to the edge of a precipice can you drive my car ? '—first replies: ' Within an inch '—dismisses him—the second—' Within half an inch, I have often done so '—sent away—the third—' Madam, I never drive so near danger; I always try to drive very far from precipices '—lady pleased—terms settled—the man taken on—gives satisfaction.

5. Oriental king—patron of learning—gives for original poem gold equal in weight to the manuscript—king's memory can reproduce anything heard *once*—one of his slaves can reproduce anything heard *twice*—a slave girl can reproduce anything heard *three times*—poets asked to recite their poems—king and slaves reproduce the same from memory—pretend not original—claimants disgraced and sent away—a courtier sees through the trick—composes long, intricate verses in praise of the king—inscribes them on marble slabs—appears in disguise—king unable to reproduce them—slave and the slave girl also fail—king nonplussed—' Bring your manuscript, we give its weight in gold '—marble slabs produced—the sequel.

6. European vessel with a cargo of butter—pirates' zone —pirates attack vessel—captain at his wit's end—ship heavy and slow—escape impossible—ship-boy's idea—'Take out some butter and besmear all the decks and rigging'—this done—pirates board vessel—result—pirates terrified—believe vessel bewitched—retreat—vessel proceeds safely—ship-boy rewarded.

7. Bishop on visitation—deputation of leading townsmen —each member (as is the custom) with a tray full of butter, eggs, etc.—ignorant how to do homage to the bishop—mayor guides them—instructs companions to greet, bend, bow, and behave like himself—they arrive in the bishop's presence—mayor gets nervous, and accidentally stumbles—face and beard besmeared with butter—companions think this a part of the ceremony—imitate the mayor—throw themselves down with their faces and beards in the butter-plates—curious spectacle—bishop's loud laughter—explanation.

8. Two travellers—going in the same direction—talk of the chameleon—one describes its size, shape, tongue, tail, etc.—the other concurs—'It is a shining blue in colour,' says first—'Hold there, it is green,' says other—heated discussion—from words, almost to blows—third person on the scene—inquires cause of quarrel—the third laughs—'It is neither one nor the other, it is black: I saw one just now on yonder tree'—others stare—argue and challenge—invited to the tree—find the chameleon *white*—moral:

> When next you talk of what you view,
> Think others see as well as you.

9. King believes himself ill—eats and drinks but calls in doctors—none can 'cure' him—unsuccessful put to death —two famous doctors arrive—one, clever, studious, thin—the other, fat and cheery—together they examine the king —lean one pronounces king healthy—sentenced to death—

fat one prescribes—'If the king sleeps one night in the shirt of a happy man, he will be well by the morning'—king's couriers ride through the realm—no 'happy man'—at last, they meet a cheerful loafer—he whistles, sings, and lolls in the fields—couriers accost him—he replies, 'Oh yes, sirs, an idle man has so much to do that he has no time to be sad'—couriers overjoyed ask for the loan of his shirt—'I would give it, if I had one on my back'—couriers relate experiences to king—king becomes thoughtful—'None happy in my kingdom except one ragged loafer'—feels ashamed of himself and his imaginary illness—attends to duties of state—moves about kingdom—makes himself and subjects happy.

10. Lady in England—sends servant with ring to jeweller—way across a bridge—stump of old tree at end of bridge—tempted to have a look at the ring—it falls towards the stump—fruitless search—terrified at prospect of being suspected—runs away to America—amasses a fortune—returns many years after—his old mistress alive—decides to see her, explain and compensate with valuable present—goes with a friend—passes same bridge—points out the stump—inserts end of umbrella in the hollow—presto! lost ring on the ferrule!—man's delight—proceeds to the lady—her surprise and joy—the sequel.

11. King Lear has three daughters—Regan, Goneril, Cordelia—he asks which of them loves him most—first two make extravagant professions—Cordelia says her love just what duty requires—kingdom divided between the former two—Cordelia marries neighbouring prince—Lear lives with Regan—she soon drives him away—goes to Goneril—equally hard-hearted—the king, keenly disappointed, wanders in the wilderness reduced to starvation—deranged—Cordelia hears of his misfortunes—hastens to his help—gives him royal welcome and treatment—her physicians cure him—her husband gives Lear army to recover his kingdom—at the

moment of victory, Cordelia dies—Lear swoons with grief and dies.

12. Old lady—cataract—summons well-known physician —Rs 500 for complete recovery—physician calls daily—he covets woman's furniture and property—protracts treatment—every day stealthily removes her property—physician declares case cured—demands fees—penniless woman finds her things gone—how to pay ?—physician sues—her defence: 'My agreement to pay Rs 500 when I would *see as before*; physician says I can now do so; it isn't so. I cannot see the furniture and articles in my house which I could before the malady. I will pay when I am sufficiently cured to see my own things—court's verdict in her favour.

13. A hunter with his pack—favourite hound Gelert, not to be found—disappointing sport—Gelert with blood-stains meets his master on return—hunter's surprise—blood all about the house—calls out aloud for only son—child not seen nor heard—hunter's suspicion—'the dog must have killed my son'—stabs hound—yell—child sleeping in hidden corner—rushes our startled—unscathed—points out carcass of a wolf slain by Gelert—father's remorse.

14. Ali Sakal, rich barber of Baghdad—greedy, arrogant —bargains with woodcutter, carrying fuel on donkey's back—'*Five coppers for wood on donkey*'—ass unloaded —Ali Sakal demands pannier on donkey: '*All wood on animal's back*' includes pannier—pannier taken away—woodcutter beaten—Munsiff and other judges, Ali's patrons, will not hear woodcutter's complaint—he goes to the Caliph —Caliph's advice—woodcutter goes to Ali and bargains to have himself and companion shaved—Ali shaves woodcutter. 'Where is your companion'—donkey produced—wrangle Ali's refusal—woodcutter again goes to the Caliph—Caliph summons barber—'Your Majesty, can a donkey be understood to be a man's *companion* ?'—'Just as much as a pannier

can be included in the load on a donkey's back '—Caliph's judgement praised.

EXERCISE 3

Complete each of the following narratives in the best way you can (in about 300 to 500 words) and supply appropriate titles. If your narrative contains a moral, point it out:

1. One day Rustom left for school at 10-30 a.m., as usual, and joined his class. *Ding dong, ding dong*, went the bell, and the next moment all the boys were in their seats, awaiting the teacher. The boys opened their books and made ready for the work. But.....

2. The Headmistress of the school decided to give the girls a special holiday, and dismissed the school much earlier than usual. Little Ahalya breathlessly ran homewards to carry the good news and prepare her mother and playmates for a jolly afternoon. Little did she dream of the disappointment that awaited her. For, when she reached home, and knocked at the door.....

3. A *sadhu* daily appeared at a certain gentleman's house begging for alms. The gentleman's little daughter usually put a handful of rice in his bowl, and the *sadhu* would mutter some unintelligible verses by way of gratitude. One day .....

4. Narayen and Surendra were out one afternoon for a long walk across the country. They soon left the outskirts of their town far behind, and were tramping along a solitary road when they suddenly came upon an unoccupied motor car lying on one side of the road.....

5. Shaukat's mother had to call on a relative who had been ill. She did not deem it advisable to take her baby girl with her. Therefore, she left the baby behind, and strictly charged Shaukat to stay indoors and look after his little sister till she returned. Scarcely had the mother left, however.....

6. It was the day of the village fair. Men, women and children in large numbers had come from miles around. Stalls of sweets and fancy goods and all kinds of toys were arrayed in long rows on both sides of the streets. The sellers, buyers, and spectators, numbering thousands were moving to and fro gaily, jostling against each other and elbowing their way forward through the crowd, when a sudden cry of alarm was heard over the din and bustle, 'Fire ! fire ! '.....

7. Very early one morning, a boy was crossing the bridge across the river near his village, when he heard someone desperately crying aloud, 'Help ! Help ! '.....

8. A rich merchant in Bombay once sent his clerk with a large sum of money to the bank. The clerk had been in his service for many years, and he had every reason to put the fullest confidence in him. Imagine his surprise, therefore, when he found that the clerk had not returned that night, nor even the next morning.....

9. As Dick and Bryan were at play
At Trap, it came to pass
Dick struck the ball so far away,
He broke a pane of glass.....

Exercise 4

Construct your own narratives to illustrate the following sayings or quotations:

(i) Union is strength.
(ii) Those who live in glass houses should not throw stones.
(iii) Honesty is the best policy.
(iv) There's many a slip 'twixt cup and lip.
(v) God helps those who help themselves.
(vi) Do unto others as you would be done by.
(vii) Pride goeth before a fall.
(viii) Look before you leap.

CHAPTER XI

Dialogues

The Essentials of a Good Dialogue

'Dialogue' is a Greek word and means conversation. From this it has come to imply a piece of written work or composition in the form of conversation and intended to instruct or entertain. This form of writing is a very old one. It was used by the Greeks over two thousand years ago and is in use even at the present day.

The charm of a conversation is its spontaneity; that is, it must be natural and flow without any previous deliberation and thought. So too a dialogue, if it is to be natural and convincing, must appear to be impromptu, easy, and lively, and not premeditated, bookish, and unreal. It must also convey faithfully the tone and the personality of the different speakers. A boy of fifteen should not be made to talk like a man of fifty, nor a rude country farmer like a polished city dweller. It must as far as possible be accurate in the presentation of opposite opinions. To put it briefly, a good dialogue must be *natural* and *convincing*.

A Few Hints on Dialogue-Writing

One cannot learn to write dialogues by memorizing rules; and yet it may be useful to bear a few hints in mind.

(1) Let your sentences be short and crisp. In real life nobody talks in long or learned-looking sentences.

(2) Interruptions and breaking in while another is speaking are quite common in conversation and would be quite correct in a written dialogue.

(3) It is quite in order to use in a dialogue abbreviated words like *shan't, I'll, don't*, or to introduce colloquialisms, such as *bye-bye, cheerio.*

(4) Instead of answering a query, sometimes make your speaker ask another question.

(5) Sometimes let him answer beforehand the questions he expects to be put to him.

(6) It adds to the variety and zest of the conversation if the answer is given in words somewhat different from those of the questioner.

(7) Let the conversation be as far as possible brisk and rapid.

(8) Witty retorts, puns, and humour are quite frequent in our daily conversations, and they may be used advantageously in composing written dialogues.

You should, however, guard against overdoing them; for frivolity is not humour, and vulgarity is to be equally avoided. A laboured attempt to be funny is more distressing than pleasing.

(9) It is generally advisable to avoid too many interjections or exclamations in a dialogue.

(10) Every part and phrase in the dialogue must be so constructed and arranged as to suit the age, abilities, or characters of the persons who are supposed to be talking.

Note.—A dialogue is, in fact, a drama on a small scale; of course, without a theatre and the scenery. A play is nothing else but a development of, and a combination of, several dialogues and conversations. A stage-play is an attempt to represent the personages introduced in it as they behave in real life, and in actual life most men and women are busy spending their time talking—in conversation—in dialogues.

If a man carries on a conversation with himself regardless of the presence of hearers, such a speech is called a *Monologue* or a *Soliloquy.*

A *Prologue* is a speech or a discourse made at the beginning of a play and intended to be an introduction to it.

An *Epilogue* is just the contrary, for it is a speech addressed by one of the actors at the conclusion of a drama to convey the thanks of the actors to their patrons.

Model Dialogues

1. Alice and the Cheshire Cat

Here is a dialogue from *Alice's Adventures in Wonderland*, a very interesting and amusing book you would do well to read:

She (Alice) was a little startled by seeing the Cheshire cat sitting on a bough of a tree a few yards off.

The cat only grinned when it saw Alice. It looked good-natured, she thought: still it had very long claws and a great many teeth, so she felt that it ought to be treated with respect.

'Cheshire Puss,' she began, very timidly, as she did not at all know whether it would like the name: however, it only grinned a little wider. 'Come, it is pleased so far,' thought Alice, and she went on, 'Would you tell me, please, which way I ought to walk from here?'

'That depends a good deal on where you want to get to,' said the cat.

'I don't much care where—' said Alice.

'Then it doesn't matter which way you walk,' said the cat.

'——so long as I get *somewhere*,' Alice added as an explanation.

'Oh, you're sure to do that,' said the cat, 'if you only walk long enough!'

Alice felt that this could not be denied. So she tried another question. 'What sort of people live about here?'

'In *that* direction,' the cat said, waving its right paw round, 'lives a hatter: and in *that* direction,' waving the other paw, 'lives a March Hare. Visit either you like: they're both mad.'

'But I don't want to go among mad people,' Alice remarked.

'Oh, you can't help that,' said the cat. 'We are all mad here. I'm mad. You are mad.'

'How do you know I'm mad?' said Alice.

'You must be,' said the cat, 'or you wouldn't have come here.'

Alice didn't think that proved it at all; however, she went on: 'And how do you know that you're mad?'

'To begin with,' said the cat, 'a dog's not mad. You grant that?'

'I suppose so,' said Alice.

'Well, then,' the cat went on, 'you see a dog growls when it's angry, and wags its tail when it's pleased. Now, I growl when I'm pleased, and wag my tail when I'm angry. Therefore I am mad.'

'I call it purring, not growling,' said Alice.

'Call it what you like,' said the cat. 'Do you play croquet with the Queen to-day?'

'I should like it very much,' said Alice, 'but I haven't been invited yet.'

'You will see me there,' said the cat, and vanished.

2. A Brother and a Sister—the former teaching the latter how to read the time from a watch

Lila. Jyoti, I wish you would teach me how to read the time. All the girls in my class say it is such a difficult thing.

Jyoti. Not at all: I am sure you will be able to learn to do so within an hour.

Lila. I shall feel so happy then.

Jyoti. Now, tell me, how many minutes are there in an hour?

Lila. Sixty.

Jyoti. Good. And how many seconds in a minute?

Lila. There are sixty seconds in a minute.

Jyoti. That is so. Now, do you know what these figures on the dial are called, and can you read them ?

Lila. Our teacher told us the other day that they are Roman figures, and he said that the numerals we use in writing are called Arabic figures.

Jyoti. You are quite right. Now, count and tell me how many figures there are on the dial.

Lila. One, two—twelve, twelve in all.

Jyoti. Yes; now do you see that in the space between two figures there are five dots ?

Lila. Yes, I can count them.

Jyoti. Each dot represents a minute. Now how many spaces are there between the figures on the dial ?

Lila. Twelve, of course.

Jyoti. Which means there are twelve times five dots, that is sixty minutes, marked round the dial. Do you see that ?

Lila. Yes, I do.

Jyoti. If you have followed me so far, I will now teach you how to read the time.

Lila. Oh yes, I begin to see. The big hand on the watch is the minute-hand and the small one the hour-hand; but there is a very tiny one that moves very quickly, I suppose that is the second-hand.

Jyoti. You are quite right. Now, look here, both hands point to twelve, and you can scarcely see the hour-hand: what time is it now ?

Lila. Twelve, I think.

Jyoti. Quite so. Now look, I am shifting the minute-hand to three. Can you tell me how many minutes it is now past twelve ?

Lila. Five, ten, fifteen—fifteen minutes past twelve.

Jyoti. That's correct, and do you notice that the hour-hand has shifted very slightly from its former position ?

Lila. Yes, I do, just a little.

Jyoti. Now, I will put the minute-hand at the figure six, which means that the hand has travelled.....

Lila. Thirty minutes past twelve, six times five minutes.

Jyoti. Excellent. In other words it is half past twelve; you will see the hour-hand is now between twelve and one, that is, it has travelled over half the space. Now I will put the minute-hand at the figure nine. What time is it now ?

Lila. Nine times five minutes, forty-five minutes past twelve.

Jyoti. That's capital; we are getting on very well. Do you notice any change in the hour-hand ?

Lila. Yes, it is now very near one.

Jyoti. I shall now point the minute-hand to twelve. Where is the hour-hand now ?

Lila. Exactly at one.

Jyoti. And what is the time ?

Lila. Sixty minutes past twelve, which is the same as one o'clock.

Jyoti. You are a very clever girl. I didn't expect you would be able to learn to read the time so quickly. Tomorrow I shall explain to you what the second-hand is for.

Lila. Thank you very much.

3. A Conversation Regarding the Value of Weekly School Tests

The winter vacation was just over and the classes had been working regularly for a fortnight, when a notice was put up to say the first weekly examination would be held in a couple of days' time. Two schoolboys who had read the notice were overheard to carry on the following dialogue on their way home from school.

Arvind. I'm really worried with these weekly tests.

Makarand. Why ? They are in a way a great boon to us. They help us to keep abreast of the work.

Arvind. That's what you think, because you always do well in them and top the list of the successful ones.

Makarand. Not entirely because of that: but there are other reasons and good ones too.

Arvind. That may be so: but there are many students who think them a nuisance. They always interfere with our daily lessons and we are never able to carry out our plan of studies.

Makarand. You are wrong there. It's true examinations do interrupt the daily routine, but that's a very small disadvantage compared with the benefits they bring.

Arvind. Do you mean to say that all those who think with me are slackers ?

Makarand. I say no such thing. If you listen to me for a minute, I will tell you what the advantages of weekly tests are.

Arvind. I'm not angry with you. Go ahead and tell me your reasons. I am quite open to argument.

Makarand. Well, hear me out, and then decide whether you think me right. Weekly examinations are held to test how much the student has been able to pick up of what has been taught him during the week. As a rule we aren't very regular in doing our work and we think that we can make up lost time by burning the midnight oil.

Arvind. Of course we can.

Makarand. You promised to hear me out to the end. I say it is a mistake to think so. By first neglecting our studies, and then trying to make up for it by putting in fourteen hours a day, we are bound to suffer from overwork and ill-health. On the other hand, the regularity of work which

weekly examinations ensure protects us from such evils; our programme of work is never interrupted; the results of these tests show the teacher whether he has to slacken or quicken the pace of work. They tell us our weak points and give an impetus to work.

Arvind. After what you have said I feel you are right. Now I shan't feel tempted to shirk these tests.

4. A Dialogue between a Physical Culture Specialist (Mr Dumb-bell) and a School-Teacher (Mr Book-worm) on the Respective Merits or Demerits of 'Book-learning' and 'Physical Education'

Book-worm. Hallo ! Dumb-bell, you look as though you have just come from a bull-fight.

Dumb-bell. Why, I should have thought you had just eaten your way through a book.

Book-worm. We'll cry quits. You know, Dumb-bell, the present age is an age of knowledge, and knowledge is power. What's the good of your muscles if you don't develop your brains ?

Dumb-bell. That's tosh ! don't tell me such things. You bag of bones, with those spectacles of yours which put one in mind of a diving suit, what a weakling you are ! Feel this arm. I could make mincemeat of you in a minute.

Book-worm. Ah ! just like you. Any brute can do that. You do not want physical culture to do it. What good are you to society, consuming as you do food enough for five ordinary persons ?

Dumb-bell. Time will show that. Let a war come and we'll show our worth. I am surprised, Book-worm, that you, instead of feeling ashamed of your poor physique, should try to defend it. 'A sound

mind in a sound body,' says the old adage. If you don't keep up the health and vigour of your body, your mind will be unable to stand the strain of studies, and then you'll go to the lunatic asylum built for such as you.

Book-worm. I pity you. The days are gone when physical strength was everything. Our brains are more than a match for your muscles. Let the war come; we too will show you what we can do.

Dumb-bell. I wish you would.

Book-worm. Yes, we shall sit quietly in our laboratories and invent a gas and send it to the front and sturdy fellows like you will succumb to it by the hundred.

Dumb-bell. Is that what you'll do ? That's not manly.

Book-worm. You take exercises in physical culture and grow strong, but in the end you die as all men must. And then who ever will think of your strength ?

Dumb-bell. Just those who will think of your brains.

Book-worm. You forget that the writings by which men are remembered are the fruit of knowledge which they have received at our hands.

Dumb-bell. After all we have said I think we are both right and wrong. It is best to observe the golden mean; we need both brain and brawn and it is no good sacrificing one to the other. Let each have its due share in life.

5. A Conversation between Two Students about the Merits of Their Respective Schools

Desai. Good morning, Apte; I'm delighted to see you. It is three years since we met last. I heard you had joined the Pioneer English School at Poona. I

am at the Central High School at Surat. How do you like your school ?

Apte. Fine. We have a good building just by the side of the historic fort in the heart of the city. Our staff is a very good one and we have a large playground outside the school premises. Cricket and football are all the rage with us.

Desai. Our school building is a very attractive one and, what is more, away from all the din and bustle of the city. In that respect, I think, we are better off than you. We, too, have a large playground and a gymnasium, and every year we send a batch of boys to compete in the Athletic Sports held in Baroda. If ever you come to our school you will see the fine prizes and trophies won by our boys and our cricket teams.

Apte. We have no opportunities of taking part in competitive sports up in Poona; but you know, there are compensations for that: we have a good debating union which holds its meetings every month, and a member of the staff takes the chair. Then, we have a co-operative store and book-stall, the profits of which go to the Boys' Library Fund. Have you anything like this ?

Desai. I must confess that you are far ahead of us in these matters; your co-operative store and book-stall are features which our school, or any other, ought to take up. But we have a school scout troop. Have you one ?

Apte Unfortunately not.

Desai. We have a large troop with our own ambulance men, signallers and patrol leaders.

Apte. And do you go out camping and on excursions ?

Desai. Of course we do, and as a rule to some historic site. You would, I am sure, enjoy our hikes.

Apte. It is a great pity they have not introduced scouting among us; they say it is a wonderful builder-up of character and makes one vigilant and manly. But after all we can't have everything and no school can provide all the good things there are.

Desai. Quite right. If you are going to be here tomorrow I could take you round our school.

Apte. Thank you very much. I am sure I shall be very interested. What time shall I meet you ?

Desai. Nine-thirty tomorrow morning. Cheerio !

Apte. Cheerio !

6. Two Students Discuss the Relative Merits of Indian and English Games

Rama. Good evening, Gopal. Where have you been ?

Gopal. On the cricket pitch. You are just returning from *kho-kho*, I fancy, to judge from the dust on your face, hands, feet and clothes. Give it up and join us. We want a man to complete our cricket eleven.

Rama. It is a shame you should run down our Indian games like that and talk so highly of foreign ones.

Gopal. It isn't a question of nationality.

Rama. I know that, but it's hard to hear you speak so ill of games which we have all played as children.

Gopal. But don't you see how nice and trim one feels when one goes with a bat in hand to play cricket ? Compare that with squatting in the dust and chasing a fellow about in your *kho-kho*. It is a delight to watch us in our flannels.

Rama. It is sad that men with understanding like you should talk in this fashion. I wish you could be serious for a while; we should then find out which of the two, cricket or *kho-kho*, is the more useful to us.

Gopal. My dear fellow, anybody will tell you that cricket is the better of the two

Rama. I'm not sure of that. If the business of games is to combine exercise with recreation then, without a doubt, *kho-kho* fulfils its object better than cricket. In cricket it is only the few that can get any exercise, and, if a fellow has the misfortune to be out the very first over, he has to sulk the rest of the innings. But in our *atya-patya, hu-tu-tu* or *kho-kho* all can have a chance of taking exercise and every one has an interest in the sport throughout the game.

Gopal. You're no sportsman. It is interesting to watch others play even if you are out; you don't realize that.

Rama. But in our Indian games we can join in and also watch others play. And there is one very important point in favour of our games. They are so inexpensive: they cost practically nothing; and think of the money that has to be spent on the pitch, bats, gloves, and pads and so many other things besides, if you wish to play cricket as it ought to be played.

Gopal. I agree with you there. Cricket is not a poor man's game.

7. A Dialogue as to Whether High-School Education should be Through the Medium of the Mother-Tongue

Joshi. Well, Mehta, still swotting over history ? It seems you do not like the work very much.

Mehta. Let me tell you this business has nearly driven me mad. Look here, I am reading history, but to tell the truth I have first to study it as an English text and then mug it up as history—think of the strain !

Joshi. Do you think you would be better off if history and other subjects were taught through the mother-tongues ?

Mehta. I do. We have to get up all that stuff about kings dead and gone, and about battles and wars fought long ago, in a foreign language sometimes so difficult and strange that we are often at our wit's end to know what the writer intends to say.

Joshi. You mean to say, you have more English to read. It tones up your English ; no harm in that.

Mehta. That would be all right if we were reading a story for fun. But there's the examination, and how are we to get hold of the facts when we have to be for ever turning up the dictionary—ten times in a paragraph—to find out the meanings of the difficult words ? If we had to read history in the mother-tongue we should have no difficulty in understanding the facts and in expressing them on paper.

Joshi. But you are only looking to the convenience of your province. You ought to remember that in a High School there are students from different parts; there are Deccanis, and Gujaratis, and Mohammedans who speak Urdu, and sometimes boys from the Kanarese-speaking people—if you were to have history taught in Gujarati, what about the students whose language it is not ?

Mehta. There is a good deal in what you say. But your argument is more applicable to college education.

Joshi. Why do you say so ?

Mehta. Because colleges being few, students from different parts of the country must needs come together—but schools are as a rule attended by boys who speak the same language. And if you agree with my views then you must admit that it would be a very good

thing to use the mother-tongues as the medium of education in High Schools.

Joshi. And then there would be no fear of history sending you crazy !

EXERCISES

Write a conversation—

1. between yourself and your little sister, in which you explain to her *either* the principle of the fountain, *or* how we get rain.

2. between Guy Fawkes and a fellow conspirator planning the Gunpowder Plot.

3. between a father and a son, arguing whether it is a waste of time to go to a temple.

4. between two girls, whether to marry and settle down, or continue their studies at school.

5. between a townsman and a countryman.

6. between friends, whether they should continue in school or start earning.

7. between a doctor and lawyer, on the relative advantages of their respective professions.

8. between two persons, discussing whether the sale of alcohol should be stopped.

9. between two students, one of them standing up for poetry, the other for history.

10. between a father and a son, the former instructing the latter to be clean and tidy, and to put his study in order.

11. between a mother and her boy: the mother offers advice to the latter who is going to a foreign country for study.

12. between a dog and a cat, as to which of them is more useful to its master.

13. between two boys playing at soldiers.

14. between a boy scout and a man who has met with an accident on the road.

15. between two boys or girls, one Indian and the other English. The latter visits the former's town for the first time and asks to be shown round.

16. between a master and his servant who has applied for promotion.

17. between a headmaster and a student who asks for a holiday to celebrate the victory of the school XI in a shield match.

18. between a headmaster and a student who requests that the school terminal examination should be abolished.

19. between two students, on the improvements they would like to see introduced in their school.

20. between two boys planning an all-India tour during the next vacation.

21. between a motor car and a bullock cart, each claiming to be the more useful.

22. between a policeman and a schoolboy who has been pulled up for cycling recklessly on the wrong side of the road.

23. between an orthodox Hindu and a social reformer, on the utility of the caste system.

24. between two persons, as to whether travelling to foreign countries is of any advantage.

25. between two agriculturists as to what steps should be taken by the government and the people to withstand famines.

26. between two friends, whether the use of swadeshi goods only is possible and desirable.

27. between two persons, debating on the comparative merits of vegetarian and animal food.

28. between two passengers in a train, grumbling at the inconvenience and hardships to which third class passengers are put.

29. between two girls, as to whether modern western fashions in women's dress ought to be encouraged.

30. between two girls, planning a benefit concert in aid of some charitable institution in their town.

CHAPTER XII

Keeping a Diary

A diary is a daily record of events in which we have taken a part, or of the impressions they have made on us.

Diary writing is an intimate form of composition, even more intimate than letter-writing. The letters we write are meant for the information or entertainment of others and we lay ourselves open to their criticism. But in a diary we can indulge in the most intimate observations and reflections on persons or things without anybody being the wiser for them. There is therefore no need to observe any reserve of thought or expression, or to think of careful arrangement of words with a view to its effect upon somebody else. Such entries encourage absolute sincerity and truthfulness. That is why a diary becomes a valuable record of one's inmost experiences and often provides useful material for the writing of history.

You may well ask what it is that you must include in your diary. The little things you do daily—getting up, washing, dressing, eating, and sleeping—certainly need not be entered; but you should include just those acts which mean so much to others; your meeting with friends, relatives, or men of mark, your first day in the new class or the new school, your impressions of a visit to a talkie, your experience of the radio, your day with a camera, your doings and adventures on a holiday, your visit to a steamer, and so on.

Write your diary simply and naturally and it will make delightful reading. Let your entries be brief and condensed. Do not however make them telegraphic or ungrammatical, for they must be clear and intelligible.

An Example

'And now it was that I began to keep a diary of every day's employment.....

June 16. Going down to the sea-side, I found a large tortoise or turtle: this was the first I had seen, which, it seems, was only my misfortune, not any defect of the place, or scarcity; for, had I happened to be on the other side of the island, I might have had hundreds of them every day as I found afterwards.

June 17. I spent the day in cooking the turtle; I found in her three score eggs; and her flesh was to me at that time the most savoury and pleasant that I ever tasted in my life, having had no flesh but that of goats and fowls since I landed in this horrid place.

June 18. Rained all day, and I stayed within. The rain at this time felt cold, and I was somewhat chilly.

June 19. Very ill, and shivering, as if the weather had been cold.

June 20. No rest all night; violent pains in my head and feverish.

June 21. Very ill; frightened almost to death with apprehension of my sad condition—to be sick without help. Prayed to God for the first time since the storm of Hull; but scarce knew what I said, or why, my thoughts being all confused.

June 22. A little better; but under dreadful apprehension of sickness.

June 23. Very bad again: cold and shivering and then a violent headache.

June 24. Much better.

June 25. An ague very violent; the fit held me seven hours, cold fit and hot, with faint sweats after it.

June 26. Better; and having no victuals to eat, took my gun, but found myself very weak; however, I killed a she-goat, and, with much difficulty, got it home, and broiled some and ate it. I would fain have stewed it, and made some broth, but had no pot.

June 27. The ague again so violent that I lay in bed all day, and neither ate nor drank. I was all but dying of thirst, but so weak, I had not strength to stand up, or get myself any water to drink. Prayed to God again, but was so ignorant that I knew not what to say; only I lay, and cried, "Lord, look upon me! Lord, pity me! Lord, have mercy on me!" I suppose I did nothing else for two or three hours, till the fit wearing off, I fell asleep, and did not wake till far in the night. When I waked, I found myself much refreshed but weak and exceedingly thirsty; however, as I had no water in my whole habitation, I was forced to lie till morning, and went to sleep again.'

DANIEL DEFOE, *Robinson Crusoe*

EXERCISES

Record in diary form:

1. The important things you did from day to day during the past week.

2. Your first day at a new school or in a new class.

3. Your impressions of some films you have seen.

4. Your first impressions of the radio.

5. The way you spent your last holidays. (Make day to day or week to week entries.)

6. Your impressions of any place or town you have lately visited.

7. Your experience at the first school debate you attended.

8. Your entries for the day when your terminal examination results were declared.

9. Your comments on the different matches (cricket, hockey, football, baseball) played in your school during the last month.

10. Your impressions of any books you have read recently.

11. A day's hike.

12. Your first day with a camera.

13. Your ' good turns ' during a week.

14. Your entries for a week during which you were absent from school owing to malarial fever.

15. Entries for a week of a volunteer at a swadeshi exhibition.

16. You have been nursing a brother in his illness. The doctor has instructed you to keep a diary of the patient's progress. Give the entries for a week.

17. Mary's father and mother have gone for a change, leaving her in charge of the house with instructions to take care of her younger sister and brother, and to write a day to day account of her housekeeping. Write it for her.

18. Pretend that you are one of the principal characters in a story or novel you have read (e.g. Bassanio in *The Merchant of Venice*, or Morgiana in *Ali Baba and the Forty Thieves*). Write your impressions and experiences in diary form.

CHAPTER XIII

Themes and Essays

Writing on Given Themes

A ' theme ' generally means a subject on which one speaks, writes, or thinks, but the term is also used in the sense of a school composition or an essay, on a given subject. An ' essay ' means an attempt at composition.

When a subject is prescribed for composition you are expected to prepare your exercise in such a way as to show your command of simple, correct, and idiomatic expression, as well as some knowledge of the subject.

Different Kinds of Themes

Compositions are generally divided into different classes, according to their subject-matter or their style of treatment. The following are the chief divisions:

1. *Descriptive themes.* A particular object like a tree, an animal, or a place may be set as the subject. You are then expected to describe its general appearance, its approximate size, its place of origin, its history, its uses, and so on.

2. *Narrative themes.* When some event or happening is the subject, you are expected to narrate all that you know about it. Try to trace the various events from the beginning to the end, stage by stage. Include only the more important events or incidents of the story and omit or pass over lightly trivial and uninteresting details which have no direct connexion with the main thread of the narrative. Narrative composition may be on such subjects as the following:

An incident (e.g. a street quarrel or a war, a jubilee celebration).

An accident or a natural disaster (e.g. a fire, a storm, a motor smash).

A story (real or imaginary).

A journey.

A biography of some well-known person (e.g. Asoka, Shivaji, Shakespeare).

An autobiography.—This means the life-story of a person as related by himself. The whole narration proceeds in the first person throughout as if the person were actually relating to us the various events, actions and impressions of his life. In other words, an autobiography is the narration of a person's life or experiences in the 'direct' form.

3. *Reflective themes.* These are about abstract subjects, such as Idleness, Charity, Kindness to Animals. While treating such subjects, try to (i) explain the importance or advantages associated with the possession of such a quality, (ii) point out the risks, difficulties, or disadvantages connected with the same, (iii) quote or give some story or fable, or historical or literary reference in support of your statements. Argue and try to show how and to what extent that quality is beneficial or injurious.

4. *Imaginative themes.* In these you have full scope for your imagination. You may have to suppose for the time being that you have been put into a particular place or position, e.g. that of a king. Then try to think from that imaginary position, and describe your actions in the circumstances.

The Structure of an Essay

The beginning. Take special care to make a good beginning. 'The first stroke is half the battle.' The first sentence will often make or mar the whole effect of your composition.

It is not advisable to begin a composition by defining the subject prescribed, for it is difficult to make a good definition. With a faulty definition as a beginning your work is bound to create an unsatisfactory impression.

The main treatment. The development or the main treatment of the theme must follow some natural or systematic plan. Your subject-matter should be clearly classified or divided into a number of points. You may then develop each successive point in a paragraph of suitable length. In doing so, aim at preserving a balance between the various points or stages in the essay, according to their importance. Of course, this does not mean that each paragraph should contain an equal number of words or lines. But the treatment of a point should be proportionate to its relative importance. For example, in writing on Shivaji it would be wrong for you to devote four-fifths of the space to his boyhood and then hastily slur over his later career.

Avoid repetition of facts and ideas. Never mention guess-work as facts, and shun exaggerated half-truths and mere bluff.

The treatment of every theme must be entirely personal. That is to say, the writer should always express his own feelings, ideas and opinions. When you are asked to produce your composition on some given theme, you should not reproduce the thoughts and feelings of others which you may have read or heard about. For instance, if ' The Value of Music ' were the theme prescribed and if you sincerely dislike music, you should unhesitatingly say so and try to explain and justify your viewpoint. You need not conceal your views or feelings merely because many people praise music and many authors speak very highly of it. You have as much freedom to express your own personal opinions as any other person, however great or famous.

The style, i.e. the manner of writing, also must be entirely natural and your own. Write as you would talk on the theme to a personal friend. Whenever possible (as when you have to write from home) you will find it very useful and effective first actually to talk to a friend on that subject in an easy, natural, and convincing manner and then write out the

theme or article. The composition must flow with the ease and interest of cultured conversation.

The conclusion. The conclusion, like the beginning, should be carefully attended to. It should be convincing or, if necessary, appealing. It should try to win the reader's approval of the ideas and opinions expressed in the essay. The conclusion must be so worded that, while perusing the essay, the reader feels that it has ended naturally and not abruptly.

General remarks. Short simple sentences are always desirable. By attempting long and involved constructions, some students become unintelligible and commit blunders in syntax and idiom.

Figures of speech may be introduced occasionally, but not in such a way as to give the impression of laboured effort.

Every composition must be carefully revised. Do not hesitate to polish or reconstruct your sentences and paragraphs. Consider your work as an artist would consider his paintings, and try to give it a graceful finish.

MODEL ESSAYS

1. What are the Possibilities of Free Libraries in India ?

With the spread of literacy, especially in those advanced countries where education is compulsory, free libraries are as necessary as a water supply or lighting arrangements. There was a time, not so very long ago, when the knowledge of books was confined to a very select class of men who were well off in worldly goods. These alone were able to buy the necessary books for their instruction and delight. But today in most western countries the number of those who cannot read or write is negligible. After creating a thirst

for knowledge, provision must be made to slake it - and this is done by free libraries—otherwise the results of mass education would be very doubtful.

The greater part of the population of a city is composed of those who live from hand to mouth. These have not the means with which to buy books. To this class the benefits of a free library are truly great. Again, a person, though not badly off, cannot be expected to buy all the books that interest him. There are many costly books which are useful only as works of reference, which it would be beyond the competence of most persons to buy. The want felt for such expensive volumes can only be met by a library.

In India the number of those who can read and write is very small indeed, and the greater number of these belong to the lower middle class. To them the boon of a free library or reading-room is immense. If the shadow of illiteracy and ignorance that lies over the land is to be removed, and the promotion of learning to be encouraged, then free libraries ought to be established in larger numbers. They provide an incentive to the poorer student to pursue knowledge. In India, as elsewhere, when an illiterate man has seen for himself how his neighbour has been able to supplement his little learning by the use of the free reading-room and thereby to improve his position in life, he will not be slow to appreciate the benefits of education. If he is too old to acquire it himself, he will be ready to give his children a chance of acquiring it.

All libraries offer valuable educational facilities and, if they are properly conducted, help in fostering a genuine love of literature. Free reading-rooms, in addition, promote a spirit of fellowship and sympathy between the rich and the poor. They are open to, and well used by, both classes and the constant intercourse on a common meeting ground helps to dispel suspicion and encourage better understanding between each other.

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In many free libraries in the west there are sections exclusively meant for children. In them are to be found just the kinds of literature and books that will interest the younger generation of readers. Who can say how much of the love for letters which the grown-up man may come to manifest in later life is not inspired in the children's section of a free reading-room ? The early association of children with a philanthropic institution like a free reading-room has this further advantage, that it early inculcates in them a sense of their civic obligations and responsibilities. Most free libraries in India make no provision for the children of the poor.

One of the reasons urged against the establishment of free libraries is that they are often the rendezvous of idlers and even of vagabonds, gamblers, and such undesirable company. But the same objection may be raised against the provision of public parks or recreation grounds for children, which nobody desires to see shut down because of the use that is made of them by the loafers of the town. Some believe that a free reading-room might help in spreading infectious diseases, and that it would be impossible to guard against such a danger.

When all is said and done, the benefits that accrue from a free reading-room or library outweigh many times its drawbacks, and one wishes very much that the movement for establishing free libraries in India would grow in intensity and be welcomed with enthusiasm.

2. Broadcasting and Its Uses

Man's progress in this world has been marked by certain inventions and discoveries of the greatest utility and importance.

Of these the first in point of time and also of usefulness is the invention of spoken language Next to it comes the discovery of the art of writing. By means of the latter it

became possible to communicate thoughts or views to a much larger circle than could have been done by means of the spoken word. But the range of communication became ever so much greater the moment the printing press with movable types was invented.

Dissemination of knowledge, and with it the progress of mankind in the arts and sciences, has now increased greatly. But in order to avail himself of this great instrument of civilization it was necessary for a man to learn to read, to buy books and to subscribe to papers. And a book or newspaper can instruct or entertain only one individual at a time.

An invention of our time which, in its range and convenience, is greater than the art of printing, and may fittingly be compared, as regards its importance, with the discovery of language itself, is popularly known by the name of broadcasting. It is one of the most stirring and, if properly employed, one of the most beneficent achievements of modern times. It is the fruit of much thought and research in the field of electric transmission and is the sequel to such now well-known means of communication as the telegraph, the telephone and the ' wireless '.

Broadcasting is a device by means of which a speech delivered or a song sung is transmitted to long distances where it can be listened to by all who have a radio set tuned to the wave length of the sending machine. By the use of what are known as ' loud speakers ' the speech or the song can be made audible to a large gathering. The King makes a speech at the opening of an exhibition in a suburban town and, under normal conditions, the speech would be audible only to those seated immediately in front of His Majesty. The rest of the immense concourse would have to be content with reading the speech in print when it made its appearance in the newspapers perhaps on the following day. But by the employment of radio transmitters and amplifiers not only is

it possible for the whole audience, to listen to the speech, but other people at long distances, in London or Manchester and even in Bombay, can 'listen in' to the speech as it is being delivered, if proper receiving instruments are set up at those places.

The apparatus used in transmitting is very costly and therefore beyond the means of the private individual. Moreover, owing to reasons of state, such a machine has to be subject to the control of the Government. Transmission stations are, therefore, run by Government or private corporations under Government control. But the receiving radio sets are not very expensive, and private persons of ordinary means can instal them in their homes. They can then 'listen in' to news, music, and addresses that are broadcast from the central station and which can be received by all machines within a certain range and answering a certain call. The listening-in has to be done by a person clapping on to his ears what are known as 'head-phones'. But by the use of 'loud speakers' the necessity of doing this is obviated and the message or song may be heard by a large number of people.

It is difficult to conceal our astonishment at this fresh marvel of science and to exaggerate its influence on the progress of mankind. The telegraph and the telephone have, it is true, considerably reduced distances and made communication much more rapid and convenient than before, but broadcasting has made it possible not only for one but a number of individuals, without stirring out of their homes, to be in living contact with the voices and the utterances of the great and the wise. We can now listen to the patriotic speech of a statesman, or the consoling message of a divine or a philosopher, or find diversion in the music of a great master, who may be hundreds of miles away from our homes.

It is impossible yet to foretell all the uses to which this great invention will be put. None, however, dare gainsay

that it is one of those devices which, if properly employed, can lead to a closer linking of the different peoples in bonds of sympathy and co-operation.

3. A Contrast between Ancient and Modern Methods of Travelling

Till about the beginning of the nineteenth century the world, as a whole, employed the same modes of travelling and transport that it had done when the *Ramayana* or the *Iliad* was composed. But the discoveries of Watt and Stephenson acted as a wizard's wand in transforming not only the manner of travelling but every aspect of life.

Travelling in the ancient world was not only difficult but very slow and costly. The consequence of this was that only a few persons who were well-to-do enjoyed the advantages of seeing distant countries and cities, and most people were content to stay at home.

When people of means had to traverse long distances in India the men generally rode on camels and horses and the women-folk made use of bullock conveyances. The poor made pilgrimages to the different shrines in the land, as a rule, on foot. Elephants with gaily caparisoned howdahs were available only to the members of the royal families and of the aristocracy or the very big landowners. The roads were infested with robbers and only those who went in large companies or caravans or accompanied by a body of retainers could travel in comparative safety. But this feature had one advantage, and it was this: it inspired a feeling of comradeship among the various travellers and helped to knit them in ties of friendship and mutual trust. Besides, it enabled the travellers to enjoy a close appreciation of natural objects and scenery.

Travelling on the sea in the days of sailing ships was even more perilous. Storms and unscrupulous pirates were a constant source of danger. A voyage from England to

Calcutta in the early part of the nineteenth century lasted almost four months and, if it could be accomplished within that time, was accounted a successful one. If we call to mind the nine months and more that Vasco da Gama took to reach India from Lisbon, there was good reason for this view.

A little after the middle of the nineteenth century all this was changed in India. The introduction of the steam engine revolutionized long-distance travelling; a journey from Calcutta to Bombay that just a little before took at least six months began to be accomplished in as many days, and today it can be finished in much less time and with much greater comfort.

The railway train not only reduced distance but made it possible for the poor and the middle classes to become acquainted with distant parts of their country. The ever increasing number of passengers carried both by railways and steamers bears witness to the readiness with which the people have availed themselves of this advantage.

Today in most cities there are motor buses and taxis that ply for hire; these provide cheap, expeditious, and comfortable means of transport for short distances.

The application of electricity as motive energy has accelerated the speed of travel. The electric train and tram-car acquired a speed which was undreamt of in the days of steam. The possibilities that this new motor power holds out to us in the matter of speed are not yet exhausted. The aeroplane, which was very aptly called by the Indian peasant who beheld it for the first time '*chiria gharri*', or 'bird-carriage', can cover four hundred miles an hour with safety, and is yet in its infancy. Even now the 6,000 and more miles that separate London and Karachi are covered by the Imperial Airways aeroplanes in about six days, and this without flying at night. We can safely look forward to the time in the near future when with improvements in the

engines and with arrangements for uninterrupted flying the same trip will be done in three days or less.

We rejoice at the great developments that have taken place in the manner of travelling during the last century. They have helped to make intercourse between distant peoples easier and to spread knowledge of one another's country and culture. Travelling has also helped to do away with prejudices which were, very often, the fruit of ignorance and isolation. We naturally look forward to the time when the great improvements in air travelling will further reduce distances and contribute to unite nations and peoples in closer bonds of sympathy and mutual regard, to broaden their outlook, and to eliminate the differences that separate them.

4. The Monsoon in India

In Europe there are four seasons, Spring, Summer, Autumn and Winter, but in India there are only three, the Cold, the Hot and the Rainy seasons. The vast population of India depends upon a successful rainy season for its food, drink, clothing, and general contentment.

The rain clouds are carried to India by strong winds which blow over the Indian Ocean during certain months and are known as the 'monsoons'. There are two monsoons. One of these blows from the north-east from October to April and brings rain to the eastern part of the peninsula; the other blows from the south-west and gives rain not only to the western, but also to the central and northern parts of the country, right up to the Himalayas, from June to October. The 'monsoons', which originally meant these periodical winds, have come to denote the rains which they bring; and a good or a bad monsoon stands for a good or bad rainy season.

One cannot exaggerate the importance of a successful rainy season for the prosperity of India and her people. For India is predominantly an agricultural country; it has

few perennial rivers and the greater part of the land is dependent for its crops upon the timely arrival of the rains. If these should fail, famine stalks over the land and the condition of man and beast becomes indescribably piteous. The fields lie fallow and there is no grazing or pasture for the cattle; the village tanks which supply the drinking water are dry, the best of wells fail, the river beds contain not a drop of water. The bania increases his price for necessities, and the cattle have to be fed on the leaves of trees until even these become scarce.

A draught of water then becomes as precious as the elixir of life. In the midst of this appalling picture of emaciation and misery appears cholera and levies its toll of human lives by the thousand. Such as have yet life and some energy left, migrate in search of food and water to distant places.

Thanks to the railways, which now form a kind of network through the length and breadth of this continent, the horrors of the above picture are nowadays mitigated to a great extent.

India is, as has been said above, an agricultural country and the great bulk of its trade consists in the exportation of its various crops. But if the rains fail and neither cereals nor cotton can be produced trade and industry must languish.

It is pleasanter to dwell on the picture of joy and relief which the rains bring to men, animals, and the world of nature around.

Before the rains come, the heat over the Indian plains is intense. The sky is relentless and has a fiery glint. Dust-storms obscure the vision. Man and beast feel jaded. The water-supplies become scantier. The countryside wears a parched appearance. In the early days of June the eyes of all are turned towards the sky to watch the dark clouds sailing from the south-west. With what jubilation the first

showers are received ! How the scent of the earth after the first drops of rain brings hope and joy to the expectant multitude ! Gladness then overspreads the face of man, animal and nature. Man and beast feel once again fresh and strong and equal to the tasks before them. The birds who have had the dust washed off their feathers now look trim and sing merrily; the frogs in the pools raise a raucous hymn of joy, and the crickets and .the grasshoppers and countless other insects by their shrill chirping celebrate the arrival of the long awaited monsoon.

In a few days the arid country appears carpeted with a luscious green; the little rivulets begin once again to murmur and to flow; the river tanks begin to fill; the cultivator with a look of gladness drives his team of bullocks which have tasted of the young grass to the fields to do his ploughing; and as his plough cuts furrows in the soil, he chants aloud with whimsical melody his hymns of praise and gratitude to Him who sends the blessed gift of rain.

5. The Itinerant Sweetmeat Seller

In every city there is a floating population which makes its home on the street pavement, or under the shade of a banian tree, or in the verandahs of *dharmaśalas*. Such men have neither the desire nor the means to prepare their own meals; they do not obtain their food at restaurants. The itinerant sweetmeat seller supplies their wants in a great measure. On a huge tray divided into compartments are stocked an appetizing variety of sweets and confections —*hulva*, *burfi*, *jellabi*, *pendas*, roasted gram, parched rice (*koormurees*), and piquant and spicy *bhujjias*. This is poised on his head while under his arm he carries a short cane stand. With these he goes from place to place, tersely announcing the savoury wares he has for sale, sometimes in a strident and, at other times, in a loud bass voice. When he finds a customer he rests the tray on the wicker stand and

measures out the sweets or foodstuffs from a pair of iron scales hanging by greasy knotted strings.

The sweetmeat seller wears a kind of skull-cap—the badge of his profession—originally white, but which perspiration, dirt and grease have changed into a shade of brown. The shirt he wears serves the twofold purpose of covering his upper limbs and as a napkin to wipe his hands. His complacent and sleek appearance betokens prosperity. It is much to be feared that among another people who value the rules of personal cleanliness, his dirty clothes and face dripping with sweat would scarcely advertise his savoury wares or attract any customer.

The notion that flies are deadly enemies of public health has never yet entered his mind; he allows them to settle on his tray till at some seasons you can scarcely see the sweets there on account of the cloud of black dots that cover them.

At evening, when his trade is most brisk, he lights his portable shop with a flaring smoky lamp of kerosene oil, with its leaky reservoir of tin that has never known a chimney. Let us hope that the smell of the oil will not mix with the appetizing sweets he spreads out; for a couple of annas worth of these very often means a whole day's dinner to a railway passenger or some poor homeless stranger who has neither the pots nor the place wherein he can cook his meals.

6. A Character-Sketch of the Indian Dhobi

That man yonder with a spotlessly white muslin shirt, a clean *dhoti*, a smart green turban, groaning under the weight of an amazing bundle of clothes which he carries on his back, is the dhobi. He is on his way to some household for whom he does the washing, where he will soon lay down the bundle with a sigh of relief. Then he will spread on the nearest bedstead the various wearing apparel, all neatly folded, and while doing so, he will murmur in plaintive

and monotonous tones how the level of the water in the tank is falling and the bania's prices are rising.

He next proceeds to sort out the dirty linen, and, after he has given the reckoning of it in the same distressful tone, ties all the pieces into a huge bundle. With one mighty effort he heaves and swings it on his back and, holding in his hands the two ends of the *chudder* or sheet in which the clothes are wrapped, goes away limping to his home.

The dhobi enjoys no reputation for punctuality in keeping his engagements. When you reprimand him for being overdue, he is never without a reason to justify the delay in delivering your washing: he was away because of the marriage of a relative or had to be present at some ceremonies connected with the death of a member of his craft.

When his business increases and his earnings grow he will no longer carry the washing on his back, but lay his burden on the patient donkey. On its broad back the immense bundles are placed, an equal number on either side, so that the load may be properly balanced. Sometimes right in the centre of these big piles is perched the dhobi's little boy, looking important like a king mounted on an elephant.

The dhobi's life is no light one: the masters he has to work for are many and his responsibility is great. His labour too is arduous, and water which is so essential in his trade becomes scanty at certain seasons. But in all his trials there is the consoling fact, that every member of his family lends him a helping hand. As he stands before that great black stone trying (as was humorously said by Mark Twain) ' to break it with the back of a shirt ', and flings back one garment after another after it has been made to feel the hard-heartedness of that stone, his wife wrings them and passes them on to the children who run about spreading them out on the clothes-line to dry.

A festival or an occasional caste-dinner is a bright patch

in an existence which for the greater part is drab and sombre. What wonder then that at such a time he makes himself merry and regales himself with an extra dose of drink ?

7. The Life-Story of a Mosquito Told by Itself

I am your familiar friend Madam Mosquito. Who is there in hot and temperate zones that is unacquainted with me ? Perhaps many of you do not know the full story of my life. I was born in the water. When I was a little egg, I was floating about here and there in a pool of water and very soon grew into a full-sized larva wrapped in a soft, silken skin. But even then I could not leave my home in the water. For my skinny robes kept my wings captive and I could not fly. But one day I made a desperate effort and slipped out of my filmy covering and, behold ! I was free to fly and sing—and sting—at my sweet pleasure.

In your human kingdom, you males only do the fighting and carry weapons. You keep your females weak and defenceless. But look at our race ! We women carry a spear-like weapon with which we attack men and beasts. Our males are as harmless as your women. But your proud human males, with all their learning and science and gunpowder and what not, cannot escape when our armies of amazons attack them.

We flit from person to person and sting you. We pierce your skins and suck your blood. Sometimes with your blood we take in disease germs; but these we inject into the body of the next person we bite. Those persons in whose bodies we deposit such germs suffer from fever and keep on ailing for a long time. Some of them die. Every year we kill thousands of your human race in this way.

Occasionally, some persons try to destroy a few of our eggs by pouring kerosene or crude oil on our breeding places. That, of course, reduces our number. Some of you seek safety in getting under netlike curtains which you use as

your defences against us. Others stuff themselves with quinine in order to guard against the malarial fever we introduce into their systems. But we are not afraid of these tricks of yours. The wise among you are very few. And there are millions of your race who are stupid. They take very little precaution against us. So they easily fall victims to us; we suck their blood, and inject malarial germs into them.

Think what a stir insignificant creatures like ourselves create in your proud assemblies of municipal and legislative councillors. Your historians tell you how the Goths and the Vandals destroyed whole cities and even nations. If they would only tell you how *our* hosts extirpated great cities like ancient Rome—you would take good care to protect yourself.

8. A Pearl Relates the History of its Life

I am a little pearl. You would hardly believe from my appearance that I belong to the animal kingdom just as you do. Of course, I do not breathe—I never did. Long, long ago, I lived at the bottom of the warm sea. I lay there securely folded in the bosom of my mother—I know you call her ' the mother-of-pearl shell '. Little did I dream then of the adventures that were to befall me.

I was such a wee little thing, a mere drop in the ocean. Why should I have thought that some greedy people would disturb me in my deep-sea home and when under my mother's protection ?

Imagine my horror, therefore, when one day I found mother—with me in her embrace—being suddenly attacked and carried away in a boat, I knew not where. We were kidnapped by those monstrous men who are known as ' pearl-fishers '. They laid violent hands on my mother and rent her—poor soul—in two.

I was nearly dead with fright, and expected to be crushed every moment. But no ! One of these cruel fellows took

me gently up between his fingers and examined me upside down and downside up and in all other ways he could. His very stare shattered my nerves. But at last he set me down with a broad smile of satisfaction. Then one man, then another and still another came, and they all exchanged smiles amongst themselves. I knew not why. I was next passed—oh, what an awful experience !—from one sieve to another till at last I refused to leave one sieve and stuck fast in one of its holes.

Those fellows seemed to have had enough of their wantonness, and thought better of me. They put me in a little box with a velvet socket, in which I could sleep as cosily as I used to do in my mother's bosom. One day I was taken to visit a great emperor—I think he was Akbar. He fell in love with me at first sight, and paid a large sum of money for me to my captors. Then I knew how precious I was. I was installed in the very centre of the Emperor's crown. I spread my sparkling smiles all around me and—pardon this confession of vanity—looked down with a sneer at many a jewel much bigger than myself. To be the peerless pearl of an emperor's crown—oh joy !

My subsequent story is made up of a series of triumphs and trials. I will not tire you by relating them. I often shone on the heads of proud emperors and the breasts of beautiful empresses. Some time back the king on whose crown I glittered was deposed as the result of the revolution. His crown was broken up and I was sold to the jeweller in whose possession I now am. He has put me in his show window where you gaze at me. God alone knows what future awaits me.

Outlines of Essays

1. Books

Books were not so common in ancient days as they are now.

Before the invention of printing only rich persons owned books. Only religious books were then, for the most

part, preserved and copied. Certain museums, libraries and temples, even now, contain specimens of handwritten books some of which are many centuries old.

Books are the store-houses of knowledge.

The thoughts, experiences and teachings of the world's wisest and greatest minds are preserved in books. Books are very useful educators. It is an error to neglect them. For a few rupees we can get books on any subject.

Books are our best friends.

In joy and sorrow they stand by us; they sustain and comfort us.

Friends may become separated by death or disagreement, but books are our ' never-failing friends '.

We should exercise great caution in the selection of books.

Even a grocer's catalogue may be bound up to appear like a good book. We should guard against unhealthy and unprofitable books.

2. FRIENDSHIP

Friendship is a natural instinct.

Man is a social animal, and always seeks to live among his fellows. A man selects a few of these, whom he loves and trusts.

Friendship is one of the greatest blessings of life.

No man is so miserable as one who has no loving, trusting friends. ' Good friends multiply our joys and divide our griefs.' They sympathize with us in our troubles, help us in difficulties, inspire us in moments of fear and doubt. They appraise our actions, point out our errors, and save us from going astray. They

guide us aright, and encourage us in right and noble endeavours.

Friendship develops some of the finest qualities of human nature.

Selfless love, devotion, self-control, and toleration are indispensable in true friendship. Friendship knits a bond of affection between different persons—a bond of

'Secret sympathy,
That heart to heart and mind to mind,
In body and in soul doth bind.'

There are many famous instances in which persons have unhesitatingly sacrificed their all—even their lives—for the sake of friends. 'Greater love hath no man than this, that he lay down his life for his friends.'

Friendships are best formed in youth, when hearts are warm and full of fellow-feeling.

As men grow old, they gather bitter experiences in their dealings with various types of persons, and may become distrustful of others. At the same time, young people should be on their guard against forming ill-advised friendships. Those who are likely to claim our friendship in our prosperity and to disown it when we are beset with difficulties; those who are slow or reluctant to give up their comfort or convenience for our sake; those who merely seek to gain their own selfish ends through our sacrifices—these deserve to be excluded from our list of friends.

3. Kindness to Animals

Our duties are not confined to doing good to men only.

Animals also have a claim on us for our sympathy, consideration, and benevolence.

Cruelty to animals hardens the heart. It also develops

an unfeeling and unsympathetic nature. For our own sakes that habit should be avoided.

Some animals do us great service.

Animals like the horse, the cow, the buffalo, the dog, and the camel have helped man in building up his civilization. Even in this age of mechanical transport, we cannot do without some of the beasts of burden. In agricultural countries, certain animals are the chief support of the cultivator. It would be great ingratitude to treat such animals cruelly.

In how many ways is it possible to be kind to them?

(1) By providing proper food, water, and shelter to domestic and agricultural animals. (2) By taking care of them when ill or infirm. (3) By putting on them only such loads as they can bear, and giving them proper rest. (4) By avoiding the use of sharp instruments like the goad, or heavy wooden cudgels, or whips to exact more or speedier work from them. (5) By supporting public institutions like *pinjrapols* and societies for the promotion of kindness to animals. (6) By discouraging wanton slaughter and cruelty, whether for food or so-called scientific experiments.

We must recognize that animals have feelings.

In India the doctrine of *ahimsa* or non-violence towards all created things, though well understood, is not always practised.

4. Any Given Town

or

The Town I Live in

Its geographical position: Boundary, neighbourhood; is it situated on some river- or sea-face, or near some hill or mountain ?

Its history: When founded? A few references to former rulers. Some important events in its history, e.g. invasions, floods, fires, visits by great emperors or well-known travellers. Books, inscriptions, traditions from which the early history of the place may be gathered.

Present population: The principal communities; their chief occupations; home industries and manufacturing activities of the town. The habits of the citizens (industrious, pleasure-loving, hospitable, sociable).

Its form of administration and government: The principal officials of the town. The municipality, a brief history of it and the character of its administration. Other public institutions in the town, e.g. schools, colleges, libraries, hospitals, orphanages.

Its public places: Famous and historical buildings, clock towers, parks, views.

Other points of interest: The prospects of the town's growth. Schemes for development, if any.

5. A Typical Indian Village

India is a land of villages.

Ninety per cent of the population live in villages. Few of them have been touched by modern movements. As India is mainly an agricultural country this is inevitable.

The population of a typical village consists mainly of agriculturists.

Carpenters, blacksmiths, barbers and other artisans form a small but essential minority. Usually, there is also a bania or a Mohammedan grocer who stocks almost everything in demand at the place. He is also the *sahukar* or money-lender—a kind of village banker.

The economic condition of most villagers is very bad.

Many of them are in debt. This is due to (1) frequent famines, (2) usury and exploitation by money-lenders, (3) extravagant expenses recklessly incurred on occasions of marriages and deaths.

The occupation of the villagers varies with different seasons.

Seed-time and monsoon are busy and anxious periods. Harvest time is equally busy. Diwali, Moharrum and some other Hindu and Mohammedan holidays are eagerly awaited by young and old as occasions for festivities.

Esprit de corps or a sense of fellowship is developed in mos villages.

The joys and sorrows of one are shared by all. When there is a wedding, the whole village joins to help and take part in the festivities.

Some villages—unfortunately not all—have each a small school.

The schoolmaster is generally also the guide, friend and philosopher, the physician, the legal adviser and the postmaster of the villager. A police constable is stationed in or near each village, but he is seldom as great a favourite as the schoolmaster. High Government officials visit the village now and again.

Modern conveniences have recently begun to reach villages.

The motor-bus from the nearest town pays a daily or weekly visit. Some villages are now also connected with the main world by railway lines.

6. Travelling and its Advantages

Travelling is a part of education.

Books give us second-hand knowledge. But by travelling we come into direct contact with men and

matters that we want to know. Our knowledge of a distant land gained from hundreds of geography books cannot equal that which a month's travelling there would give us.

Besides giving us knowledge, travelling broadens our nature.

Like the frog in the well, the home-keeping man has a narrow vision of the world. The traveller is able to meet men of divers natures, customs and habits, and learns to deal with each type. Besides, he has to cultivate caution, forbearance, and alertness.

Travelling promotes international or inter-provincial sympathies and intercourse.

During recent years, scholars, merchants, and princes of India have begun to travel abroad. By studying the progress made in other lands, they are enabled to introduce progressive ideas and measures—social, industrial, educational—into their own land.

Travelling was considered necessary for the learned in ancient times.

Pilgrimages to distant places were encouraged. Even now, scholars who have travelled abroad are treated with special consideration.

Travelling fosters appreciation of nature.

Modern methods of travelling perhaps do not help the leisurely appreciation of natural scenes. But in the age of travelling by foot or in bullock-carts or wind-driven boats, slow progress was amply compensated for by opportunities of close and intimate contact with nature and her various aspects.

If the traveller wishes to derive most advantage, he must satisfy certain conditions.

(i) He must be a careful observer.

(ii) He should travel as a student and spectator of mankind only; he should not become unnecessarily

involved in the local passions and politics of the places which he may visit.

(iii) He must remember that travelling is not the main aim of life. Mere globe-trotting without aim has no value.

7. Public Entertainments

Public entertainments are not a feature of the new age.

(i) In India, we are familiar with wandering magicians, snake charmers, acrobats, musicians and trainers of animals, usually goats, monkeys, and bears.

(ii) At one time there were also more imposing entertainments. The tournaments of the days of chivalry, both in India and England, were of this kind. Elephant and bull fights and similar combats between animals were encouraged by kings and noblemen. Sometimes such entertainments involved cruel practices.

There are four chief forms of public entertainments in modern times.

(i) The Theatre: In a theatre, companies of actors stage various dramatic performances. Long before dramas were acted in Europe, the plays of Kalidas and Bhavabhuti were staged and enjoyed in India. Of course, scenery and other equipment were unknown or at least were not very elaborate then. Stage craft is now highly developed: lighting, dresses, and other accessories are now at least as important as the dramatic piece or the acting.

There is a general complaint that dramas presented on the Indian stage are sometimes low in taste and morals. But the stage as a rule reflects the general intellectual and moral standard of the public that patronizes it. Indian theatres can advance only

as public taste and standards advance or grow refined.

(ii) The Silent Cinema: the cinema entertains in almost the same way as the stage. Both depict vividly problems of life and society. The difference is that in the case of the cinema, (*a*) the actors themselves have not to appear before the spectators: only their moving pictures are presented; (*b*) cinema shows are usually shorter than plays acted on the stage, which is an advantage to those who have very little leisure; (*c*) the cinema can produce scenic effects altogether beyond the range of the stage.

(iii) The Talkie: this is a very new invention. It combines the merits of both the above.

(iv) The Circus: this form of entertainment is quite distinct from the two above. It gives an idea of the degree of animal intelligence, and of the ways in which animals can be trained. Some of the most ferocious animals are made to perform tricks and feats and even the 'stupid' donkey is shown to possess intelligence. The acrobatic feats performed by men and women and children evoke wonder and admiration.

The necessity of public entertainments cannot be denied.

But we should guard against spending more than we can afford on such entertainments. Students should beware of forming the cinema habit and of becoming passionately fond of visiting theatres.

8. The Invention of Printing

The invention of printing was, strictly speaking, of eastern origin.

Most of the scientific inventions that have revolutionized society in modern times are of western origin. But this

invention originated in China and Japan. Some wooden printing blocks were introduced from China into Europe in the sixth century. But they did not gain much popularity. At last movable types such as are used now were invented in the fifteenth century. The application of steam and of electric power to the printing machine are further developments.

Gutenberg in Germany invented the printing press, and Caxton was one of the earliest to print books in England.

Printing is the greatest single factor that has changed the whole aspect of human progress.

The services rendered by the printing press are along the following lines:

(i) Knowledge, especially religious and scientific, has not been allowed to remain the monopoly of a few but has been brought within the reach of the masses.

(ii) The cost of books has been reduced. Hand-written books were very costly: therefore few could purchase them. The number of books has been multiplied.

(iii) Writers and authors of books are enabled to make an independent living and have not to depend upon the favour of wealthy or influential patrons.

(iv) Free expression of opinion has been encouraged, so that superstition, prejudice, and ignorance are being steadily suppressed. A spirit of independence in scientific research has been stimulated all over the world.

(v) The advent of newspapers and periodicals has been made possible. The 'public press' has come to possess more influence and power in moulding the destinies of nations than any king or despot ever possessed in the past.

Some recent inventions, like the cinematograph, the talkie and radio-transmission are gradually supplanting the press.

In an age of inventions and progress, it is unsafe to speculate whether these will not in course of time supplant books, schools, and newspapers.

9. Technical Education

Technical education differs in certain respects from 'liberal' education.

The education usually given in High Schools and Arts Colleges is called a 'liberal education'. It acquaints the student with the *general* principles of the various arts and sciences. It refines the student's cultural tastes.

Technical education is *practical*; it enables the student to *do* certain things, and qualifies him to enter a career with some previous practical knowledge.

In India technical education has been greatly neglected.

Some attempts have been made in recent years to promote it, but they do not amount to much. There are very few 'Schools of Arts and Crafts'. Technical education can be made a part of High School training, so that every boy and girl leaving a High School may know some trade or craft.

The necessity for technical education increases day by day.

In this age of science and machinery, specialized skill is necessary. Mere manual labour is insufficient. Every country has to compete with its rivals to capture the markets of the world. Technical education is necessary for increased industrial production in an age of competition.

The general dislike among educated Indians for manual work is regrettable.

Knowledge of some practical work helps a man to earn an independent living by his own labours, when it becomes necessary. It also enables him to do some useful work for his country's prosperity. Besides, technical education imparts habits of precision and alertness.

But technical education should supplement, not supplant, liberal education.

Some general education in the three R's, some knowledge of geography, some knowledge of history are essential even for the man who wishes to acquire technical education.

10. Some Inventions that have Revolutionized Society

The history of civilization is closely connected with the history of invention.

We have no knowledge as to when certain very important contrivances were invented. The inventors of the plough and the wheel are not known. Perhaps these inventions were more revolutionizing than those of modern times.

Among modern inventions of this kind are:

(i) The Printing Press: This invention has helped to spread knowledge and stimulate free thought and research. It has made possible the newspaper, the weapon with which the triumphs of democracy and of the people's rights are won.

(ii) The Steam Engine : This has made rapid transportation possible and has proved equally useful in supplying mechanical power for manufacturing purposes.

(iii) Electricity : It has proved a greater force even than steam. The electric telegraph, the telephone, and lastly the wonders of wireless are all developments of the uses of electricity.

(iv) The Internal Combustion Engine which has made motoring and air-flying possible.

(v) The Typewriter : Not so important an invention, perhaps, but it has proved very useful to help women (in Europe and America) in winning their economic independence. The typewriter was invented only about sixty years ago, but it has provided an honourable livelihood for many millions of women.

11. Leisure—How to Employ It

Some leisure is as necessary as work.

We can work more energetically if we take intervals of rest than if we maintain an unceasing and unvaried labour. At the end of a fair day's work we should have a few hours at our own disposal to refresh the mind and body by engaging them in some lighter and more interesting pursuit.

In deciding the kind of occupation during leisure, the chief aim should be to find some pursuit very different from our usual work.

The physical or manual worker should choose during his leisure some work which exercises and entertains the mind. Students, teachers, clerks, and others who have to do brain work throughout the day, should rather use their leisure in exercises that stimulate the physical system. In every case, change of scene and variety of occupation should be aimed at.

Mere idleness does not give rest.

Even when our daily work is finished, we must keep the mind interestingly engaged. Idle hands always do mischief. An idle mind is the devil's workshop. When idle we are likely to do or to think evil. Therefore, pleasant occupation is very necessary.

Hobbies of various kinds are excellent for that purpose.

Sports and physical exercises are very useful for boys and girls. A taste for gardening or stamp collecting, carpentry or photography, may very usefully be cultivated. Outdoor walks, especially in congenial company, are of great value, as they provide opportunities for enjoying the open air, sunshine, and beautiful scenes and objects in nature. Places of public entertainment also (e.g. the cinema) are useful to the man tired after a day's hard work.

A part of leisure should be reserved for doing some 'good turn'.

Our everyday occupations are usually meant to do good to ourselves. When shall we think of our needy and suffering fellow men? It is possible even for children to visit hospitals or orphanages and help charitable activities in small ways.

The fondness for hobbies must not be overdone.

Our main occupation in life should not suffer for the sake of our hobbies. Our side interests should not be costly. Students should guard against this danger.

12. The Choice of Books

Books are a very valuable possession.

He who neglects their advantages, cuts himself off from one of the most precious gifts that civilization has to offer. Books are (1) a source of knowledge and,

therefore, of power; (2) more valuable than riches; (3) true and constant friends to comfort, to console, and to inspire.

But, in an age of cheap and prolific literature, great care should be taken in the selection of books.

Some so-called books are not books at all. Ruskin classifies books as (1) books of the hour, and (2) books of all time. In each class, there are good books and bad books. Newspapers, for instance, are books of the hour. A book of all time is that in which the author has put his very best knowledge, experience, and inspiration. We should always prefer such books.

We must be guided by some clear purpose in selecting our books, for instance:

(i) to help us in passing some examination at a school or university;

(ii) to specialize in some single line or profession, e.g. engineering, or politics, or social reform;

(iii) to gain general culture and all-round knowledge in a variety of subjects. To this end we should follow some plan. Mere haphazard reading is seldom profitable.

In making a selection of books we should follow the advice or opinion of those who are competent to give it.

Millions of books are already on the market. Thousands more are published every year.

We must select only those books which have stood the test of time or those which are recommended by reliable scholars or reviewers. We should not accept without criticism the judgement of some friend or acquaintance about a book. He may love or hate a book from his standpoint, which may be different from our own. Tastes and needs vary; so care and forethought are necessary.

ADDITIONAL THEMES FOR THE STUDENT'S CHOICE

(1) Scenes and Sights at a Village Tank.

(2) My Favourite Month.

(3) *Atya-patya* (or any other Indian game) and how it is played.

(4) A Drama that I have Seen (or a Novel that I have Read).

(5) The Possibilities of Broadcasting.

(6) The Value of Music.

(7) Emigration.

(8) Domestic Science.

(9) Poetry as a Solace in Life.

(10) Banking.

(11) The Uses of Flowers.

(12) Woman's place in the Home and the Country.

(13) National Defence.

(14) If you were asked to burn all the books in the world except one, which would you preserve ?

(15) Rivers.

(16) The Typewriter.

(17) The Sewing Machine.

(18) The Cinema.

(19) The chief faults in the system of education under which you study.

(20) Character.

(21) 'A little knowledge is a dangerous thing.'

(22) 'Self-reverence, self-knowledge, self-control.—These three alone lead life to sovereign power.'

(23) The Value of the Study of Biographies.

(24) Describe your Adventures and Experiences in an Aerial Voyage (imaginary) round India or the World.

Write Character Sketches of:

(25) A Policeman.

(26) A Cobbler.

(27) A well-known man of your town.
(28) The funniest person you have known.
(29) The gloomiest person you have known.
(30) The School Drill-Master.

Write Autobiographies of:

(31) A Blackboard.
(32) A Rat.
(33) A Parrot.
(34) A Monkey.
(35) A Clock Tower.
(36) An Aeroplane.

SECTION III

CHAPTER XIV

Expansion

Expansion is the very opposite of précis-writing or summarizing. In expanding you are required to develop the main idea concisely set forth, in a connected and readable form by making a free use of words or by adding particulars implied but not stated in the original. None of the main facts given can be altered or omitted.

Whenever a mere outline or a mere skeleton is given to be clothed in flesh and blood, so to say, it is best to follow as closely as possible the sketch provided. An idea conveyed in a very terse or, as we might say, tabloid form, as in the case of a proverb, must be carefully enlarged so as to bring out all its implications. The compressed thought when thus treated has all the appearance of an essay in miniature.

Here are a few instances to show how a line or more can be expanded into a paragraph:

(1) A rolling stone gathers no moss.

Expansion.—A stone that has been lying long in one place exposed to rain will collect moss, but a stone the position of which has been shifted constantly will not. Similarly, a man who works steadily at one kind of work stands a better chance of acquiring competence and achieving success than one who is constantly changing his profession.

(2) There is some soul of goodness in things evil.
Would men observingly distil it out.

Expansion.—There is nothing in this world which is wholly good or completely evil. What may appear to us to be full of harm on the surface will reveal at least some useful quality

if we take the pains to examine it more closely and carefully. This ought to make us guard against wholesale condemnation of any person or thing.

(3) The worth and dignity of a state depends less on its form of government than on the quality of its citizens.

Expansion.—Different countries may have different forms of government. These vary according to the race, geographical situation, history, traditions, and political development of each country. A form of government which may be very well suited to one country may be unsuited to another. In estimating, therefore, the character and importance of a nation we ought not to think so much of its form of government as of the character and quality of its citizens. Whether they are peaceable, industrious, prosperous, and honourable should determine the nature of our opinion and estimate of a state.

In the chapter on Story-writing is shown how an outline of a story can be expanded into a continuous narrative.

EXERCISES

Expand each of the following passages into a short paragraph:

1. Our remedies oft in ourselves do lie,
   Which we ascribe to Heaven.
2. To trust to the world is to build on the sand.
3. The poorer the guest, the better pleased is he with being treated.
4. No revenge is more heroic than that which torments envy by doing good.
5. Hypocrisy is a sort of homage that Vice pays to Virtue.
6. One touch of nature makes the whole world kin.
7. This mournful truth is everywhere confessed,
   Slow rises worth by poverty depressed.
8. Better to hunt in fields for health unbought,
   Than fee the doctor for a nauseous draught.

9. 'Tis with our judgements as our watches, none
Go just alike, yet each believes his own.
10. Errors like straws upon the surface flow;
He who would search for pearls must dive below.
11. In Faith and Hope the world will disagree,
But all mankind's concern is charity.
12. Know then thyself, presume not God to scan,
The proper study of mankind is man.
13. Heaven is not always angry when He strikes
But most chastises those whom most He likes.
14. Self-reverence, self-knowledge, self-control,
These three alone lead life to sovereign power.
15. O ! it is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.
16. What's in a name ? that which we call a rose
By any other name would smell as sweet.
17. A stitch in time saves nine.
18. Strike the iron while it is hot.
19. A friend in need is a friend indeed.
20. One man's meat is another man's poison.
21. Words are wise men's counters, they do but reckon by them: but they are the money of fools.
22. A thing of beauty is a joy for ever;
Its loveliness increases; it will never
Pass into nothingness.
23. If all the year were playing holidays
To sport would be as tedious as to work.
24. People in glass houses shouldn't throw stones.
25. Say not, the struggle naught availeth,
The labour and the wounds are vain.
26. Life will at the end seem a poor affair if the fruits of its exertions are to be no more than material acquisition.
27. Of all sad words of tongue or pen
The saddest are these: 'It might have been.'

28. No one was ever yet made utterly miserable, except by himself.
29. Slavery is but half abolished while millions of 'freemen' are left without education.
30. Ambition
Is like the sea-wave, which the more you drink
The more you thirst.
31. We, ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good; so find we profit,
By losing of our prayers.
32. Men's evil manners live in brass, their virtues we write in water.

CHAPTER XV

Précis Writing and Summarizing

How to Write a Précis

Précis is a word of French origin, and it means 'that which has been cut beforehand', i.e. that from which everything unnecessary has been cut off or removed. Précis, therefore, means a summary or an abstract. It is possible to make a précis of a phrase, a sentence, or passage.

To be able to write a good précis of a passage, you should try to put yourself in its writer's place. You should forget your own ideas on the subject, and follow the author's meaning from the author's point of view. Grasp the author's meaning thoroughly, and then reproduce it faithfully in brief, keeping carefully to his line of thinking and arguing.

Are there any rules that may be followed to produce a good précis? No. There are no rules. However, a few hints are given here, which you may follow with advantage.

1. Read the given passage very carefully, and ascertain

its exact significance. To do this, you may have to look up new and difficult words in a dictionary, and learn their appropriate meanings in the given context.

2. After thus understanding the passage as a whole, mark off the (*a*) number and (*b*) order or sequence of ideas contained in it. In other words, break up and classify clearly the thoughts presented in the passage. You may find it convenient to mark the figures (1), (2), (3), against each such point (preferably in the margin) and put some suitable word or phrase with each such figure to fix the idea underlying that point.

3. You may sometimes find it convenient to change the sequence of the author's ideas or arguments. For the sake of literary effect, authors sometimes arrange their thoughts dramatically or in an inverted way, in which long expressions or repetitions are necessary. Try to avoid such repetitions, awkward sequence of ideas, and involved constructions.

4. Never introduce any idea, feeling, or information which is not contained in the original; do not add your own criticism or opinion of the author's statements. Your business is strictly to reproduce in briefer form the spirit and contents of the original.

5. Use shorter and simpler constructions wherever the author may have employed literary and rhetorical flourishes.

6. In the same way, remove or simplify all figures of speech used in the original passage. Do not introduce figures of speech in your summary except, perhaps, simple instances of simile.

7. You will find it a good rule to reduce a passage given for précis to about one-third its length. If, however, you are expressly required to summarize the passage in some given proportions (e.g. 50 words in 5 lines), you should conform to the instructions.

8. Revise the draft précis carefully. Never submit your first draft to the teacher or examiner. Even those who had

the greatest mastery over the language would not be likely to feel quite satisfied with their first draft.

9. While rewriting your fair copy, take special care to see that the summary reads as smoothly as if it were a continuous whole, and that the chain of the author's ideas can be easily understood from your abstract.

10. Whenever the given passage bears a heading or title, keep the same; but when it does not, make it a point to supply a suitable one.

The title may be a single word or a phrase. Complete sentences are seldom necessary. You may sometimes find it possible, however, to set down proverbs or well-known quotations as headings.

11. If the given passage is a long one (e.g. the chapter of a book, or a long speech, or a long letter or some such document) you should mark it off into its component parts and then summarize each part separately, giving a sub-title or paragraph-heading to each portion of your summary.

EXAMPLES

(*a*) *Précis of Phrases or Clauses*

A phrase or a clause can often be reduced to a single word. Here are a few instances of such cases. (The précis of the italicized expression in each sentence is shown in brackets.)

1. Akbar and Queen Elizabeth were rulers *who belonged to the same period* (contemporaries).

2. During the budget debate Mr Jinnah delivered a speech *on the spur of the moment without any preparation* (extempore).

3. Throughout the whole of his life Mr Gandhi has been *filled with the conviction that the good must ultimately prevail* (an optimist).

4. Greek literature abounds in *purely fictitious narratives usually involving supernatural events and persons* (myths).

5. *To put off till tomorrow what can be done today* is a common failing in India (procrastination).

(*b*) *Précis of Sentences*

1. In the centre of the great city of London lies a small neighbourhood, consisting of a small cluster of narrow streets and courts, of very venerable and debilitated houses, which goes by the name of Little Britain.

Précis.—There is in the centre of London a small locality with old houses which is called Little Britain.

2. In reading the history of that noble efflorescence of charity which marked the first stages of Christianity, it is impossible to avoid reflecting upon the strange destiny that has consigned all its authors to obscurity, while the names of those who took part in sectarian history have been household words among mankind.

Précis.—It is curious that while the early heroes of Christianity distinguished for charity are forgotten, sectarian leaders continue to be remembered.

3. The heights by great men reached and kept
Were not attained by sudden flight;
But they, while their companions slept,
Were toiling upwards in the night.

Précis.—Great men attained their eminence by hard, steady labour while their fellow men were content to waste their opportunities.

(*c*) *Précis of Longer Passages*

EXAMPLES

1. *Maternal Love*

There is an enduring tenderness in the love of a mother for her son that transcends all other affections of the heart. It is neither to be chilled by selfishness, nor daunted by danger,

nor weakened by worthlessness, nor stifled by ingratitude. She will sacrifice every comfort to his convenience; she will surrender every pleasure to his enjoyment; she will glory in his fame, and exult in his prosperity; and, if misfortune overtake him, he will be the dearer to her from misfortune; and if disgrace settle upon his name, she will still love and cherish him in spite of his disgrace; and if all the world beside cast him off, she will be all the world to him.

WASHINGTON IRVING

(*Précis of the above*)

A mother's love rises above all other affections. Neither selfishness, danger, worthlessness, nor ingratitude on the son's part can weaken it. A mother sacrifices her own comforts and pleasures for her son's sake and rejoices at his fame and prosperity. Her love and sympathy for him persist in his misfortune and disgrace, and when the world forsakes him.

2. *Brain Work*

All our organs—our hearts, our lungs, our stomachs and our brains—have been built to meet not only the daily routine of life, but emergencies which occur at critical junctures. The heart, on an occasion, can rise to many times its usual output; the lungs, if pressed, can do nearly as well. As for the stomach, the less said the better; modern civiliza- tion tends to throw an unfair burden on it. But as for the brain, we have about ten times more than ordinary occasions require; our superfluity was given us for emergency. It is just this emergency ration that the modern scholar has to depend upon, and there are few who use this extra allowance to its full capacity. You may study to the utmost limit of your endurance, and by the mere act of study you may rest assured that you will do your brain no injury. Infinitely greater harm is done by misuse and disuse of the brain than

by over-use. By habitual study you may overtax your *physical* endurance; you may damage your bodies if you neglect to take exercise while studying, but you certainly will not damage your brain thereby. There is no greater nonsense talked than that brain-work may bring on ' brain-fever '.

(*Précis of the above*)

All your physical organs are capable of enduring a great deal of unexpected strain. The heart, the lungs, and (in these days) the stomach especially, are instances in point. But it is the brain that is best equipped to stand the strain in times of emergency. Many scholars evidently fail to employ their reserve brain power as fully as they might. No amount of study will injure the brain. Usually we do it more harm by misuse or disuse than by over-use. Study, without physical exercise, may injure the body, but is not likely to impair the brain. To talk of brain-fever is pure nonsense.

3. *Proverbs*

The fact that proverbs please the people, and have pleased them for ages; that they possess so vigorous a principle of life as to have maintained their ground, ever new and ever young, through all the centuries of a nation's existence—nay, that many of them have pleased not one nation only, but many, so that they have made themselves a home in the most different lands; and further, that they have (not a few of them) come down to us from remotest antiquity, borne safely upon the waters of that stream of time, which has swallowed so much beneath its waves—all this, I think, may well make us pause, should we be tempted to turn away from them with indifference or disdain. And then, further, there is this to be considered, that some of the greatest poets, the profoundest philosophers, the most learned scholars, the

most genial writers in every kind, have delighted in them, have made large and frequent use of them, have bestowed infinite labour on the gathering and understanding of them.

TRENCH

(*Précis of the above*)

A number of considerations lead us to realize the importance of proverbs. They have an everlasting freshness about them. Some of them have become current among divers races while others have survived the ravages of all-destroying time. Besides, great poets, philosophers and scholars have used them freely and collected them with great interest and care. This fact is the best index to their usefulness.

4. *The Bandsman's Trouble*

A member of a military band at a certain barracks came to the surgeon recently with a long face and a plaintive story about a sore throat.

'Throat a bit sore—eh?' said the surgeon, pleasantly; 'Let me see. Oh, that's not so bad. A slight irritation, nothing more. You'll be all right in a day or two. I think you had better take no risk of renewing the trouble by using your throat, though, so I will recommend you for two weeks' sick leave.'

Armed with the surgeon's certificate, the bandsman obtained two weeks' leave.

The two weeks had just come to an end when he met the surgeon on the parade ground. The bandsman saluted. The surgeon recognized the face and stopped.

'How's the throat?' he asked pleasantly.

'It's quite well, sir,' was the reply.

'That's good,' said the surgeon. 'You can get back to your duty now without fear. By the way, what instrument do you play in the band?'

'The small drum, sir,' said the musician.

(*Précis of the above*)

A military bandsman with a bad throat went to the surgeon. The surgeon found the throat just a little irritated, and to provide against further trouble recommended the patient for two weeks' leave, which he secured. On the expiry of his leave the bandsman met the surgeon, who inquired about his throat. On learning it was quite well, he felt satisfied, but incidentally wished to know what instrument he played. Imagine his surprise when he learnt it was the small drum.

EXERCISE 1

Express by a single word the idea contained in the italicized part of each of the following sentences:

1. He is *liked by the people.*
2. The council were *all of one mind.*
3. The applicant is *one who under the rules cannot be elected.*
4. It was a woman who wrote under the *assumed name* of George Eliot.
5. Certain words in use in Shakespeare's time are *now no longer in use.*
6. These two words are *identical in sense and usage.*
7. This regiment is made up of *men who fight merely for money or some other material reward.*
8. Pioneers are often noted for *their delight in taking needless risks.*
9. I hold an appointment in a West End Club *which carries no salary.*
10. My uncle has a plan *that cannot be put into practice.*
11. My neighbour has a child *who was born after the death of his father.*
12. The whale is an *animal that suckles its young.*
13. The patient is now *gradually recovering his health.*

14. He suffers from *the habit of walking about in his sleep.*

15. The dramatic performance was *characterized by dull uniformity.*

Exercise 2

Give the substance of each of the following sentences:

1. Party spirit gives a pretext for the exercise of such scorn and malice, as could not be tolerated if they did not claim to have their origin in fervent wishes for the public welfare.

2. All discourse of which others cannot partake is not only an irksome usurpation of the time devoted to pleasure and entertainment, but never fails to excite very keen resentment, as an insolent assertion of superiority and a triumph over less enlightened understandings.

3. There is scarce any lot so low, but there is something in it to satisfy the man whom it has befallen, Providence having so ordered things, that in every man's cup, however bitter, there are some cordial drops—some good circumstances, which if wisely extracted, are sufficient for the purpose for which he wants them—that is, to make him contented and, if not happy, at least resigned.

4. I scarce remember, in my own observation, to have met with many old men, or such who (to use an English phrase) wear well, who had not at least a certain indolence in their humour, if not a more than ordinary gaiety and cheerfulness of heart.

5. If a gentleman engages in a controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds, who, like blunt weapons, tear and hack instead of cutting clean, who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it.

6. Rewards and punishments do always pre-suppose something willingly done well or ill, for though we may sometimes receive good or harm apart from any such pre-supposition, yet then the one is only a benefit and not a reward, the other simply a hurt, not a punishment.

7. He that holds fast the golden mean
And lives contentedly between
The little and the great
Feels not the wants that pinch the poor,
Nor Plagues that haunt the rich man's door
Embittering all his state.

8. Gladstone united a most logical head with a most fertile imagination, which gave him an extraordinary advantage in arguing, for he could reason close or wide, as he saw best at the moment.

9. There is a kind of half-knowledge which seems to disable men from forming a just opinion of the facts before them—a sort of squint in the understanding, which prevents it from being straightforward and by which all objects are distorted.

10. Sir Isaac Newton, after deep meditation, discovered that there was a law in nature called attraction, by virtue of which every particle of matter that the world is composed of draws towards itself every other particle of matter with a force which is proportionate to its mass and distance.

11. 'My dear madam,' he replied, 'this invitation is particularly gratifying because it is what I have been hoping to receive, and you may be very certain that I shall avail myself of it as soon as possible.'

12. Breathes there the man with soul so dead,
Who never to himself hath said,
'This is my own, my native land,'
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned
From wandering on a foreign strand ?

13. Heaven from all creatures hides the book of fate,
All but the page prescribed, their present state,
From brutes what men, from men what spirits know;
Or who could suffer being here below ?

14. With no friend but his sword, and no fortune but talents, Napoleon rushed into the lists where rank and genius had arranged themselves, and competitors fled from the glance of beauty.

15. The deep affections of the breast
That Heaven to living beings imparts
Are not exclusively possess'd
By human hearts.

16. If I were to pray for a taste which should stand me in stead under every variety of circumstances and be a source of happiness and cheerfulness to me through life, and a shield against its ills, however things might go amiss, and the world frown upon me, it would be a taste for reading.

17. May the men of our race be so stirred in spirit by the witness of the memorials of famous men, that they may give themselves afresh to the high task of handing on to those who shall follow after them their great inheritance of liberty, honour, and truth !

18. Irregularity and want of method are only supportable in men of great learning or genius, who are often too full to be exact, and therefore choose to throw down their pearls in heaps before the reader rather than be at pains of stringing them.

EXERCISE 3

Give the substance of each of the following passages:

1. Every one endeavours to make himself as agreeable to society as he can; but it often happens that those who most aim at shining in conversation overshoot their mark.

Though a man succeeds, he should not (as is frequently the case) engross the whole task to himself; for that destroys the very essence of conversation, which is talking together. We should try to keep up conversation like a ball bandied to and fro from one to the other rather than seize it all to ourselves and drive it before us like a football. We should likewise be cautious to adapt the matter of our discourse to our company, and not talk Greek before ladies or of the last new furbelow[1] to a meeting of country justices.

WILLIAM COWPER

2. The rider speedily reached Richmond Lodge, where Prince George was then living, and asked to see the owner of the mansion. The mistress of the house and the ladies, to whom our friend was admitted, said he could not be introduced to the master, however pressing the business might be. The master was asleep after his dinner; and woe to the person who interrupted him! Nevertheless, our stout friend of the jackboots put the affrighted ladies aside, opened the forbidden door of the bedroom, wherein upon the bed lay a little gentleman; and here, the eager messenger knelt down in his jackboots.

He on the bed started up and with many oaths and a strong German accent asked who was there and who dared disturb him.

'I am Sir Robert Walpole,' said the messenger. The awakened sleeper hated Sir Robert Walpole. 'I have the honour to announce to Your Majesty, that your royal father, King George, died at Osnaburg on Saturday last, the 10th instant.'

'Dat is one big lie!' roared out his sacred Majesty, King George II, but Sir Robert Walpole had stated the fact and from that day until three and thirty years after, George, the second of the name, ruled over England.

THACKERAY

[1] Furbelow = dress ornament.

3. The belief still exists with great force in the majority of uneducated persons that the moon has great influence over the weather. The changes of moon, full, new, and half-moon, occur four times in every month, and it is supposed that any change may influence the weather at least on the day preceding or following that of its occurrence. There will thus be twelve days out of every twenty-eight on which any change of weather would be attributed to the moon, so that during the year many changes will be thus recorded as favourable to the opinion.

The uneducated observer is struck with these instances and remembers them carefully, but he fails to observe, or at least to remember, that changes of weather often occur also when there is no change of the moon at all. The question could only be decided by a long course of careful and unbiassed observation in which all facts favourable or unfavourable shall be equally recorded. All observations which have been published negative the idea that there can be any such influence as the vulgar mind attributes to the moon.

STANLEY JEVONS

4. Now, to be properly enjoyed, a walking tour should be gone upon alone. If you go in a company, or even in pairs, it is no longer a walking tour in anything but name; it is something else and more in the nature of a picnic. A walking tour should be gone upon alone, because freedom is of the essence; because you should be able to stop and go on and follow this way or that, as the freak takes you; and because you must have your own pace, and neither trot alongside a champion walker nor mince in time with a girl. And then you must be open to all impressions and let your thoughts take colour from what you see. You should be as a pipe for any wind to play upon. 'I cannot see the wit,' says Hazlitt, 'of walking and talking at the same time. When I am in the country I wish to vegetate

like the country ', which is the gist of all that can be said upon the matter. There should be no cackle of voices at your elbow, to jar on the meditative silence of the morning. And so long as a man is reasoning he cannot surrender himself to that fine intoxication that comes of much motion in the open air, that begins in a sort of dazzle and sluggishness of the brain, and ends in a peace that passes comprehension.

ROBERT LOUIS STEVENSON

5. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

Charity suffereth long, and is kind; charity envieth not, vaunteth not itself, is not puffed up.

Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil;

Rejoiceth not in iniquity, but rejoiceth in the truth;

Beareth all things, believeth all things, hopeth all things, endureth all things.

The Bible

6. Lord Curzon, on rising amid ringing cheers, said:

Your Excellency, members of the Municipal Corporation, ladies and gentlemen,—when I landed at the Apollo Bunder, in December 1898, I little thought that, within less than two years' time, I should twice again visit this great city. Still less could I have anticipated that within so short a period of my assuming office, I should be deemed worthy of the honour

of such a ceremony as that of this morning. It is, as you know, the trials and the sufferings through which Bombay has been passing that has brought me back into this Presidency upon the two occasions to which I have referred. It is your gracious recognition of the motive that actuated these visits—a recognition very characteristic of the warm-hearted Indian people—that has brought me to this Town Hall to-day, and has made me the recipient of the exquisite and sumptuous gift in which the address that has just been read from the Bombay Corporation will henceforward be enclosed.

7. Early on the following morning Nelson reached Portsmouth; and having dispatched his business on shore, endeavoured to elude the populace by taking a by-way to the beach; but a crowd collected in his train, pressing forward, to obtain a sight of his face: many were in tears and many knelt before him, and blessed him as he passed.

England has had many heroes; but never one who so entirely possessed the love of his fellow-countrymen as Nelson. All men knew that his heart was as humane as it was fearless; that there was not in his nature the slightest alloy of selfishness or cupidity; but that, with perfect and entire devotion he served his country with all his heart, and with all his soul, and with all his strength; and therefore they loved him as truly and fervently as he loved England.

They pressed upon the parapet, to gaze after him when his barge pushed off, and he was returning their cheers by waving his hat. The sentinels, who endeavoured to prevent them from trespassing upon this ground, were wedged among the crowd; and an officer, who, not very prudently upon such an occasion, ordered them to drive the people down with their bayonets, was compelled speedily to retreat; for the people would not be debarred from gazing, till the last moment, upon the hero—the darling hero of England !

ROBERT SOUTHEY

8. Self-reverence, self-knowledge, self-control,
These three alone lead life to sovereign power.
Yet not for power (power of herself
Would come uncalled for), but to live by law,
Acting the law we live by without fear;
And because right is right, to follow right
Were wisdom in the scorn of consequence.

TENNYSON

9. Four Seasons fill the measure of the year;
There are four seasons in the mind of Man:
He has his lusty Spring, when fancy clear
Takes in all beauty with an easy span:

He has his Summer, when luxuriously
Spring's honey'd cud of youthful thought he loves
To ruminate, and by such dreaming nigh
His nearest unto heaven; quiet coves

His soul has in its Autumn, when his wings
He furleth close; contented so to look
On mists in idleness—to let fair things
Pass by unheeded as a threshold brook.

He has his Winter too of pale misfeature,
Or else he would forgo his mortal nature.

KEATS

10. When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent, which is death to hide,
Lodged with me useless, though my soul more bent

To serve therewith my maker, and present
My true account, lest He returning chide,—
'Doth God exact day-labour, light denied?'
I fondly ask. But patience, to prevent

That murmur, soon replies: 'God doth not need
Either man's work or His own gifts: who best
Bear his mild yoke, they serve Him best: His state
Is kingly; thousands at His bidding speed
And post o'er land and ocean without rest:—
They also serve who only stand and wait.'

MILTON

EXERCISE 4

Reproduce the main purport of the following passages:

1. There is a wonderful spirit of sociality in the brute creation. Many horses, though quiet with company, will not stay one minute in a field by themselves: the strongest fences cannot restrain them. My neighbour's horse will not only not stay by himself abroad, but he will not bear to be left alone in a strange stable without discovering the utmost impatience, and endeavouring to break the rack and manger with his forefeet. He has been known to leap out of a stable window after company; and yet in other respects is remarkably quiet. Oxen and cows will not fatten by themselves; but will neglect the finest pasture that is not recommended by society. It would be needless to instance sheep, which constantly flock together.

But this propensity seems not to be confined to animals of the same species; for we know a doe, still alive, that was brought up from a little fawn with a dairy of cows; with them it goes afield, and with them it returns to the yard. The dogs of the house take no notice of this deer, being used to her; but if strange dogs come by, a chase ensues; while the master smiles to see his favourite securely leading her pursuers over the hedge or gate, or stile; till she returns to the cows, who, with fierce lowings and menacing horns, drive the assailants quite out of the pasture.

Even great disparity of kind and size does not always

prevent social advances and mutual fellowship. For a very intelligent and observant person has assured me that, in the former part of his life, keeping but one horse, he happened also on a time to have but one solitary hen. These two incongruous animals spent much of their time together in a lonely orchard, where they saw no creature but each other. By degrees an apparent regard began to take place between these two sequestered individuals. The fowl would approach the quadruped with notes of complacency, rubbing herself gently against his legs: while the horse would look down with satisfaction, and move with the greatest caution and circumspection, lest he should trample on his diminutive companion. Thus, by mutual good offices, each seemed to console the vacant hours of the other: so that Milton, when he puts the following sentiment in the mouth of Adam, seems to be somewhat mistaken:

> Much less can bird with beast, or fish with fowl
> So well converse; nor with the ox the ape.

GILBERT WHITE

2. When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect for the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty and the pursuit of happiness; that, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends it is

the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former system of government.

We, therefore, the representatives of the United States of America, in General Congress assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name, and by the authority of the good people of these colonies, solemnly publish and declare that these United Colonies are, and of right ought to be, free and independent states; that they are absolved from all allegiance to the British Crown, and that all political connexion between them and the state of Great Britain is, and ought to be, totally dissolved; and that, as free and independent states, they have full power to levy war, conclude peace, contract alliances, establish commerce, and do all other acts and things which independent states may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honour.

THOMAS JEFFERSON

From *The Declaration of American Independence*

3. Columbus was fully sensible of his perilous situation. He had observed with great uneasiness the fatal operation of ignorance and of fear in producing disaffection among his crew, and saw that it was now ready to burst out into open mutiny. He retained, however, perfect presence of mind. He affected to seem ignorant of their machinations. Notwithstanding the agitation and solicitude of his own mind, he appeared with a cheerful countenance, like a man satisfied with the progress he had made, and confident of success.

Sometimes he employed all the arts of insinuation to soothe his men. Sometimes he endeavoured to work upon their ambition or avarice, by magnificent descriptions of the fame and wealth which they were about to acquire. On other occasions he assumed a tone of authority, and threatened them with vengeance from their sovereign. Even with seditious sailors, the words of a man whom they had been accustomed to reverence were weighty and persuasive, and not only restrained them from those violent excesses which they meditated, but prevailed with them to accompany their admiral for some time longer.

As they proceeded, the indications of approaching land seemed to be more certain, and excited hope in proportion. The birds began to appear in flocks, making towards the south-west. Columbus, in imitation of the Portuguese navigators, who had been guided in several of their discoveries by the motion of birds, altered his course from due west towards that quarter whither they pointed their flight. But after holding on for several days in this new direction without any better success than formerly, having seen no object during thirty days but the sea and the sky, the hopes of his companions subsided faster than they had risen; their fears revived with additional force; impatience, rage, and despair appeared in every countenance.

The officers, who had hitherto concurred with Columbus in opinion, and supported his authority, now took part with

the private men. They assembled tumultuously on the deck, expostulated with their commander, mingled threats with their expostulations, and required him instantly to back about and return to Europe. Columbus perceived that it would be of no avail to have recourse to any of his former arts, which, having been tried so often, had lost their effect. It was necessary to soothe passions which he could no longer command, and to give way to a torrent too impetuous to be checked. He promised solemnly to his men that he would comply with their request, provided they would accompany him for three days longer; and if during that time land were not discovered, he would then abandon the enterprise and direct his course to Spain.

W. ROBERTSON

4. A letter:

September 12th, 1882

My dear little fellow,

You are now going to settle at school, and may consider this as your first entrance into the world. As my health is so indifferent, and I may not be with you long, I wish to leave you some advice (the best I can) for your conduct in life, both that it may be of use to you, and as something to remember me by. I may at least be able to caution you against my own errors, if nothing else.

As we went along to your new place of destination, you often repeated that you durst say that they were a set of stupid, disagreeable people, meaning the people at the school. You were to blame in this. It is a good old rule to hope for the best. Always, my dear, believe things to be right till you find them the contrary; and even then, instead of irritating yourself against them, endeavour to put up with them as well as you can, if you cannot alter them. You said you were sure you should not like the school where you

were going. This was wrong. What you meant was that you did not like to leave home. But you could not tell whether you should like the school or not, till you had given it a trial. Otherwise, your saying that you should not like it was determining that you would not like it. Never anticipate evils; or, because you cannot have things exactly as you wish, make them out worse than they are, through mere spite and wilfulness.

You seemed at first to take no notice of your school-fellows, or rather to set yourself against them, because they were strangers to you. They knew as little of you as you did of them; so that this would have been a reason for their keeping aloof from you as well, which you would have felt as a hardship. Learn never to conceive a prejudice against others because you know nothing of them. It is bad reasoning, and makes enemies of half the world. Do not think ill of them, till they behave ill to you; and then strive to avoid the faults which you see in them. This will disarm their hostility sooner than pique or resentment or complaint.

I thought you were disposed to criticize the dress of some of the boys as not so good as your own. Never despise any one for anything that he cannot help—least of all, for his poverty. I would wish you to keep up appearances yourself as a defence against the idle sneers of the world, but I would not have you value yourself upon them. I hope you will neither be the dupe nor victim of vulgar prejudices. Instead of saying above, ' Never despise any one for anything that he cannot help ', I might have said, ' Never despise any one at all '; for contempt implies a triumph over and pleasure in the ill of another. It means that you are glad and congratulate yourself on their failing or misfortunes. The sense of inferiority in others, without this indirect appeal to our self-love, is a painful feeling, and not an exalting one.

You complain since that the boys laugh at you and do not care about you, and that you are not treated as you

were at home. My dear, that is one chief reason for you being sent to school, to inure you betimes to the unavoidable rubs and uncertain reception you may meet with in life. You cannot always be with me, and perhaps it is as well that you cannot. But you must not expect others to show the same concern about you as I should. You have hitherto been a spoiled child, and have been used to have your playfellows, with whom you were too fond of being a leader; but you have good nature and good sense, and will get the better of this in time. You have now got among other boys who are your equals, or bigger and stronger than yourself, and who have something else to attend to besides humouring your whims and fancies, and you feel this as a repulse or piece of injustice. But the first lesson to learn is that there are other people in the world besides yourself.

There are a number of boys in the school where you are, whose amusements and pursuits (whatever they may be) are and ought to be of as much consequence to them as yours can be to you, and to which therefore, you must give way in turn. The more airs of childish self-importance you give yourself, you will only expose yourself to be the more thwarted and laughed at. True equality is the only true morality or true wisdom. Remember always that you are but one among others, and you can hardly mistake your place in society. In your father's house you might do as you pleased: in the world you will find competitors at every turn. You are not born a king's son, to destroy or dictate to millions; you can only expect to share their fate, or settle your differences amicably with them. You already find it so at school, and I wish you to be reconciled to your situation as soon and with as little pain as you can.

I am, dear little fellow,

Your affectionate father,

WILLIAM HAZLITT

CHAPTER XVI

Paraphrasing

To paraphrase a passage is to express its meaning in a language different from that of the original. The paraphrase must contain the very thoughts and ideas of the original—no new thoughts can be introduced nor any omitted, only the language and construction must be entirely altered. In a word, in paraphrasing we must reproduce the thought of the author of the passage, but the language and structure must be our own.

There are various kinds of paraphrasing; but we generally employ the term to denote the turning of verse into prose or of rendering a difficult prose passage into simpler idiom.

Paraphrasing is a valuable exercise inasmuch as it trains the student to clearer and more systematic understanding and appreciation of literary language and devices, enriches his vocabulary, and leads him to simple, exact and idiomatic expression.

How to paraphrase

You would do well to pay close attention to the following points:

(1) Read carefully through the original passage, more than once if necessary. Make sure you have grasped its exact meaning as a whole and in detail.

(2) Note and, if possible, mark off the different statements made in the passage. Analyse the ideas, paying more attention to the thought than to the words.

(3) A clear idea of the grammatical structure is very essential to understand the precise meaning of the passage.

Paraphrase.—I have agreed that he should join the college (complex sentence).

(vii) change the relations of the clauses; e.g. turn a principal into a subordinate (or co-ordinate) clause, and so on.

Example.—

As he was deprived of his property, he could no longer maintain his former style of living.

Paraphrase.—It was impossible for him to live as luxuriously as before, for he had been deprived of his property.

Example.—

He is not so wise as he is honest.

Paraphrase.—He is more honest than he is wise.

(viii) Join together in one sentence or construction what is said in two or more sentences.

Example.—

1. The poor man appealed to the mufti.
2. The mufti pondered over the question.
3. The mufti at length came to a conclusion as follows.
4. It was a very difficult case.
5. He could not decide it.
6. No provision was made for such a case in the Koran.

Paraphrase.—The poor man appealed to the mufti who, after he had pondered over the question, at length came to the conclusion that it was too difficult a case for him to decide, no provision being made for it in the Koran.

Walton

(6) Revise your draft, taking care to connect its different parts so that your finished version reads like a piece of good English prose.

(7) Make a fair copy.

Some Examples

1. Every cloud has a silver lining.

Paraphrase.—There is no circumstance, however dark, which does not admit of hope.

2. There are few great personages in history who have been more exposed to the calumny of enemies and adulation of friends than Queen Elizabeth.

Paraphrase.—Queen Elizabeth has been an object of the censure of enemies and the praises of partisans more than most other famous figures in history.

3. There is a tide in the affairs of men,
Which taken at the flood, leads on to fortune:
Omitted, all the voyage of their life
Is bound in shallows, and in miseries.

Paraphrase.—Opportunities arise in every man's life which if he seizes and turns to good account will earn him success; but which if he neglects, will cause him countless hardships and difficulties throughout the rest of his life.

4. Children we are all
Of one great Father, in whatever clime
Nature or chance hath cast the seeds of life—
All tongues, all colours: neither after death
Shall we be sorted into languages
And tints, white, black, and tawny, Greek and Goth,
Northmen, and offspring of hot Africa;
The All-Father, He in whom we live and move,
He the indifferent Judge of all, regards
Nations, and hues, and dialects alike;
According to their works shall they be judged,
When even-handed Justice in the scale
Their good and evil weighs.

Southey

Paraphrase.—Whatever the place of our birth, or wherever we happen to live, or whatever our language or complexion, all of us, in this world, are children of one and the same great God. In the same way, even after death, neither language, nor colour, nor nationality, nor country, nor climate will divide us. For we derive our life and activity from Him, who is our common Father and impartial Judge, to whom distinctions of race, colour, and language have no meaning. He will form an estimate of our lives according to our actions, whether good or evil, which He will value with the strictest impartiality.

Exercise 1

Paraphrase the following passages:

1. Misery acquaints a man with strange bedfellows.
2. Men's evil manners live in brass, their virtues we write in water.
3. What's in a name ? that which we call a rose
   By any other name would smell as sweet.
4. How sharper than a serpent's tooth it is
   To have a thankless child !
5. To have lived in one place ever since memory began is to have seen that place change as you change yourself but more perceptibly.
6. There have been spectacles more dazzling to the eye, more gorgeous with jewellery and cloth of gold, more attractive to grown up children, than that which was then exhibited at Westminster; but, perhaps, there never was a spectacle so calculated to strike a highly cultivated, a reflecting, an imaginative mind as this trial of Warren Hastings.
7. All his contemporaries, and, what is better, all the known actions of his life testify, that no one was more sincerely and constantly attached to truth, virtue, and the cause of human liberty.

8. To do as much as you can heartily and happily do each day in a well-determined direction, with a view to far-off results, with present enjoyment of one's work, is the only proper, the only essentially profitable way.

9. The first objects that assume a distinct presence before me, as I look far back into the blank of my infancy, are my mother with her pretty hair and youthful shape and Pegotty, with no shape at all, and eyes so dark that they seemed to darken their whole neighbourhood in her face, and cheeks and arms so hard and red that I wondered the birds didn't peck her in preference to apples.

10. The wretch who, after having seen the consequences of a thousand errors, continues still to blunder and whose age has only added obstinacy to stupidity, is surely the object either of abhorrence or of contempt, and deserves not that his grey hairs should secure him from insult.

11. It is a common error, and one which I have found among men, not only intelligent, but much conversant in public business, to think that in politics legislation is everything and administration nothing.

12. There is comfort in the strength of love;
'Twill make a thing endurable, which else
Would break the heart.

13. The sun in bed,
Curtained with cloudy red,
Pillows his chin upon an orient wave.

14. O woman ! in our hours of ease
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made;
When pain and anguish wring the brow,
A ministering angel thou.

15. Now rings the woodland loud and long,
The distance takes a lovelier hue,

And drown'd in yonder living blue
The lark becomes a sightless song.

16. To every man upon this earth
Death cometh soon or late,
And how can man die better
Than facing fearful odds,
For the ashes of his fathers
And the temples of his gods ?

EXERCISE 2

Paraphrase the following passages:

1. The excessive passion for the sports of the field which prevailed in the Middle Ages, produced those evils which are apt to result from it; a strenuous idleness which disdained all useful occupations, and an oppressive spirit towards the peasantry. The devastation committed under the pretence of destroying wild animals, which had been already protected in their depredations, is noticed in serious authors and has also been the topic of popular ballads. What effect this must have had on agriculture it is easy to conjecture. The levelling of forests, the drainage of morasses, and the extirpation of mischievous animals which inhabit them, are the first objects of man's labour in reclaiming the earth to his use; and these were forbidden by a landed aristocracy, whose control over the progress of agricultural improvement was unlimited, and who had not yet learnt to sacrifice their pleasures to their avarice.

Henry Hallam

2. From the littleness, and meanness, and niggardliness forced upon us by circumstances, what a relief to turn aside to the exceeding plenty of Nature ! There are no bounds to it, there is no comparison to parallel it, so great is this

generosity. No physical reason exists why every human being should not have sufficient, at least of necessities. For any human being to starve, or even to be in trouble about the procuring of simple foods, appears indeed a strange and unaccountable thing, quite upside down and contrary to sense, if you do but consider a moment the enormous profusion the earth throws at our feet. In the slow process of time, as the human heart grows larger, such provision, I sincerely trust, will be made that no one need ever feel anxiety about mere subsistence. Then, too, let there be some imitation of this open-handed generosity and divine waste. Let the generations to come feast free of care, like my finches on the seeds of the mowing grass, from which no voice drives them. If I could but give away as freely as the earth does !

Richard Jefferies

3. Shakespeare is, above all writers, at least above all modern writers, the poet of nature, the poet that holds up to his readers a faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpractised by the rest of the world; by the pecularities of studies or professions which can operate best upon small numbers; or by the accidents of transient fashions or temporary opinions; they are the genuine progeny of common humanity, such as the world will always supply and observation will always find.

Samuel Johnson

4. A flock of sheep that leisurely pass by
One after one; the sound of rain, and bees
Murmuring; the fall of rivers, winds and seas,
Smooth fields, white sheets of water, and pure sky;—
I've thought of all by turns, and yet I lie
Sleepless; and soon the small birds' melodies
Must hear, first utter'd from my orchard trees,

And the first cuckoo's melancholy cry.
Even thus last night, and two months more I lay,
And could not win thee, Sleep ! by any stealth:
So do not let me wear to-night away:
Without thee what is all the morning's wealth ?
Come, blessed barrier between day and day,
Dear mother of fresh thoughts and joyous health !

Wordsworth

5. The lapse of time and rivers is the same;
Both speed their journey on a restless stream;
The silent pace with which they steal away,
No wealth can bribe, no prayers persuade to stay;
Alike irrevocable both when past,
And a wide ocean swallows both at last.
Though each resemble each in every part,
A difference strikes at length the musing heart:
Streams never flow in vain; where streams abound
How laughs the land with various plenty crowned !
But time, that should enrich the nobler mind,
Neglected, leaves a dreary waste behind.

Cowper

6. There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns he ran his godly race,
Nor e'er had changed, nor wished to change his place.
Unskilful he to fawn, or seek for power,
By doctrines fashioned to the varying hour:
Far other aims his heart had learned to prize,
More bent to raise the wretched than to rise.
His house was known to all the vagrant train;

He chid their wanderings, but relieved their pain.
The long-remembered beggar was his guest,
Whose beard descending swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed;
The broken soldier, kindly bade to stay,
Sat by his fire, and talked the night away;
Wept o'er his wounds, or, tales of sorrow done,
Shouldered his crutch, and showed how fields were won.
Pleased with his guests, the good man learned to glow
And quite forgot their vices in their woe;
Careless their merits, or their faults to scan,
His pity gave ere charity began.

Oliver Goldsmith

7. It was a lovely night; the crescent moon,
(A bark of beauty on its dark-blue sea)
Winning its way among the billowy clouds
Unoared, unpiloted, moved on. The sky
Was studded with stars, which glittering streamed
An intermittent splendour through the heavens:
I turned my glance to earth;—the mountain winds
Were sleeping in their caves,—and the wild sea,
With its innumerous billows melted down
To one unmoving mass, lay stretched beneath
In deep and tranced slumber; giving back
The host above, with all its dazzling sheen,
To fancy's ken, as though the luminous sky
Had rained down stars upon its breast.

8. Man is his own star, and the soil that can
Render an honest and a perfect man,
Commands all light, all influence, all fate:

Nothing to him falls early or too late.
Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still,
And when the stars are labouring, we believe
It is not they that govern, but they grieve
For stubborn ignorance: all things that are
Made for our general uses are at war;
Even we among ourselves, and from the strife
Our first unlike opinions get a life.
O man, thou image of thy Maker's good,
What can'st thou fear when breathed into thy blood
His Spirit is that built thee? What dull sense
Makes thee suspect in need that providence?
Who made the morning, and who placed the light
Guide to thy labours? Who called the night
And bade her fall upon thee like sweet showers
In hollow murmurs, to lock up thy powers?
Who gave thee knowledge? Who so trusted thee
To let thee grow so near Himself, the tree?
Must He then be distrusted? Shall His frame
Discourse with Him, why thus and thus I am?
He made the angels thine, thy fellows all;
Nay, even thy servants when devotions call:
O canst thou be so stupid, then, so dim,
To seek a saving influence, and lose Him?

Fletcher

9. The Lotus

Love came to Flora asking for a flower
  That would of flowers be undisputed queen.
  The lily and the rose, long, long had been
Rivals for that high honour. Bards of power
Had sung their claims. 'The rose can never tower
  Like the pale lily with her Juno mien'—
  'But is the lily lovelier?' Thus between

Flower-factions rang the strife in Psyche's bower.
' Give me a flower delicious as the rose
And stately as the lily in her pride '—
' But of what colour ? '—' Rose-red,' Love first chose
Then prayed,—' No, lily-white,—or, both provide ';
And Flora gave the lotus, ' rose-red ' dyed,
And ' lily-white '—the queenliest flower that blows.

Toru Dutt

10. Daffodils

Fair Daffodils, we weep to see
You haste away so soon;
As yet the early-rising Sun
Hath not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the evensong;
And, having pray'd together, we
Will go with you along.

We have short time to stay, as you,
We have as short a Spring;
As quick a growth to meet decay
As you, or any thing:
We die,
As your hours do, and dry
Away
Like to the Summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.

Herrick

CHAPTER XVII

Passages for Study, Reproduction and Explanation

1. Sir Walter Scott and his Schoolfellow

There was a boy in my class at school who always stood at the top; nor could I with all my efforts supplant him. Day came after day, and still he kept his place, do what I would; till at length I observed that, when a question was asked him, he always fumbled with his fingers at a particular button in the lower part of his waistcoat. To remove it, therefore, became expedient in my eyes; and in an evil moment it was removed with a knife. Great was my anxiety to know the success of my measure; and it succeeded too well. When the boy was again questioned his fingers sought again for the button, but it was not to be found. In his distress he looked down for it; it was to be seen no more than to be felt. He stood confounded, and I took possession of his place, nor did he ever recover it, or ever, I believe, suspect who was the author of his wrong.

Scott

2. The Rogue

There is one elephant that no one tries, or dares to try to capture. This is the 'rogue' and he is pursued and shot at once, if possible. A rogue elephant is a savage, vicious brute, who has left the herd and taken to a solitary life. They are very dangerous, and many of them will attack either man or beast that may come in their way. Their great size and vast strength render them easy conquerors over all they meet, and a rogue elephant is the dread of the neighbourhood where he roams. To hunt him is a dangerous sport. He is very wary, very cunning, and quite fearless.

If fired upon, he charges full upon his foes, and unless a well-directed bullet brings him down, the death of the hunter is certain. The rogue hurls him down and tramples upon him, smashing his body beneath his huge feet.

J. Finnemore

3. The Man-Eater

The man-eater goes about his work in dreadful silence. The ordinary tiger will often make the jungle ring again with his hoarse, deep roar; not so the man-eater. The latter glides without a sound, and under cover of a patch of bamboos or a clump of reeds, up to the woodcutter felling a tree, or up to the peasant in his rice field, or up to a woman fetching water from the well. Silent as death, he bounds upon his victims, and fells them with a single stunning blow of the huge paw driven by muscles of steel. The great white fangs are buried for an instant in the throat, then the body is lifted in the mouth as a dog lifts a rat, and is carried away to the lair, where he makes his dreadful meal.

J. Finnemore

4. Crusoe and the Footprint

It happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen on the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked round me, but I could hear nothing, nor see anything: I went up to a rising ground to look farther; I went up the shore, and down the shore, but it was all one. I went to it again to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the print of a foot—toes, heel, and every part of a foot. How it came

thither, I knew not, nor could in the least imagine. But after innumerable fluttering thoughts like a man perfectly confused and out of himself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man. Nor is it possible to describe how many various shapes my affrighted imagination represented things to me in; how many wild ideas were formed every moment in my fancy, and what strange unaccountable whimseys came into my thoughts by the way.

Defoe

5. The Character of Childhood

The first character of right childhood is that it is modest. A well-bred child does not think it can teach its parents, or that it knows everything. It may think its father and mother know everything—perhaps that all grown-up people know everything; very certainly it is sure that it does not. And it is always asking questions, and wanting to know more. A second character of right childhood is to be faithful. Perceiving that its father knows best what is good for it, and having found always, when it has tried its own way against his, that he was right and it was wrong, a noble child trusts him at last wholly, gives him its hand, and will walk blindfold with him if he bids it. A third character of right childhood is to be loving and generous. Give a little love to a child, and you get a great deal back.

Ruskin

6. The Terai Forest

The forest lies for the most part south of the Sone river; south, too, therefore, of the rich plain of the sacred Ganges, where dwelt those Aryan settlers of whose life in the forest

we read in the Indian epics and sacred books. Forest still bounds this land on the north, cutting off the cultivated plain from the towering parapets of the Himalayas. This forest, too, at the present day, is on the whole hostile to man. Under the general name of Terai, it extends for hundreds of miles along the foot of the Himalayas, the haunt of tiger, rhinoceros, elephant, panther and other game, and—more dangerous still—the fever-carrying mosquito. Like the forest elsewhere, it has seasons of great beauty. Its dense greens are lit up in the early spring by the crimson and scarlet blossom of numerous flowering trees, the cotton tree, the 'Flame of the Forest', and a beautiful tree, the *Erythrina indica*, known locally in parts of the Terai as Madar, and often called by Europeans the Indian coral tree.

Marquess of Zetland

7. The Characteristics of the English

Pride seems to be the source not only of their national vices, but of their national virtues also. An Englishman is taught to love the king as his friend, but to acknowledge no other master than the laws which he himself has contributed to enact. He despises those nations who, that one may be free, are all content to be slaves; who first lift a tyrant into terror, and then shrink under his power as if delegated from Heaven. Liberty is echoed in all their assemblies; and thousands might be found ready to offer up their lives for the sound, though perhaps not one of all the number understands its meaning. The lowest mechanic, however, looks upon it as his duty to be a watchful guardian of his country's freedom, and often uses a language that might seem haughty even in the mouth of the great emperor who traces his ancestry to the moon.

Goldsmith

8. Nelson and the Bear

One night, during the mid-watch, he stole from the ship with one of his comrades, taking advantage of a rising fog, and set out over the ice in pursuit of a bear. It was not long before they were missed. The fog thickened, and Captain Lutwidge and his officers became exceedingly alarmed for their safety. Between three and four in the morning the weather cleared, and the two adventurers were seen, at a considerable distance from the ship, attacking a huge bear. The signal for them to return was immediately made; Nelson's comrade called upon him to obey it, but in vain; his musket had flashed in the pan; their ammunition was expended; and a chasm in the ice, which divided him from the bear, probably preserved his life. 'Never mind,' he cried; 'do but let me get a blow at him with the butt-end of my musket, and we shall have him.' Captain Lutwidge, however, seeing his danger, fired a gun, which had the desired effect of frightening the beast; and the boy then returned, somewhat afraid of the consequences of his trespass. The captain reprimanded him sternly for conduct so unworthy of the office which he filled, and desired to know what motive he could have for hunting a bear. 'Sir,' said he, pouting his lip, as he was wont to do when agitated, 'I wished to kill the bear that I might carry the skin to my father.'

Southey

9. The Test of Books

Would you know whether the tendency of a book is good or evil, examine in what state of mind you lay it down. Has it induced you to suspect that what you have been accustomed to think unlawful may after all be innocent, and that that may be harmless which you have hitherto been taught to think dangerous? Has it tended to make you dissatisfied

and impatient under the control of others, and disposed you to relax in that self-government, without which both the laws of God and man tell us there can be no virtue and consequently no happiness? Has it attempted to abate your admiration and reverence for what is great and good, and to diminish in you the love of your country and your fellow-creatures? Has it addressed itself to your pride, your vanity, your selfishness, or any other of your evil propensities? Has it defiled the imagination with what is loathsome, and shocked the heart with what is monstrous? Has it disturbed the sense of right and wrong which the Creator has implanted in the human soul? If so, if you are conscious of all or any of these effects, throw the book in the fire whatever name it may bear on the title-page.

Southey

10. The Choice of Books

Our ancestors had great difficulty in procuring books. Ours now is what to select. We must be careful what we read. There are, indeed, books and books; and there are books which, as Lamb said, are not books at all. There are many books to which one may apply, in the sarcastic sense, the ambiguous remark which Lord Beaconsfield made to an unfortunate author, 'I will lose no time in reading your book.' Others are more than useless, and poison the mind with suggestions of evil. Few perhaps realize how much the happiness of life, and the formation of character, depend on a wise selection of the books we read. Many are debarred from attempting what are called 'stiff books' for fear they should not understand them; but there are few who need complain of the narrowness of their minds, if they would do their best with them. . . . It is one thing to own a library; it is quite another to use it wisely. Books, we know, are almost innumerable; our hours for reading are, alas, very few. And yet many people read almost by hazard.

They will take any book they chance to find in a room at a friend's house; they will buy a novel at a railway-stall if it has an attractive title; in some cases even the binding affects their choice. The selection is, no doubt, far from easy. It is often said that, in reading, every one must choose for himself, but this reminds one of the recommendation not to go into the water till you can swim.

11. Mr Gandhi--An Ascetic

He lives the life of an ascetic, eating the simplest fruits of the earth, sleeping on a plank, in the open air, even in the midst of winter, and cares nothing for personal appearance. He has reduced himself to a condition of voluntary poverty. He acknowledges no binding ties of kin or custom but only of religious obligation. He has tested his freedom from caste-prejudice by tending the wounds of a Kaffir savage with his own hands. With him religion is everything, the world and its opinion nothing. He does not know how to distinguish Hindu from Mohammedan, Christian from infidel. To him all alike are brothers, fragments of the Divine, fellow-spirits struggling for expression. All he has he gives. With him, self-surrender and absolute sacrifice are demands of his very nature. In actual fact he is a man of religion. His deep spirituality influences all around, so that no man dares to commit evil in his presence.

Natesan

12. The True Gentleman

What is it to be a gentleman? Is it to have lofty aims, to lead a pure life, to keep your honour virgin; to have the esteem of your fellow citizens, and the love of your fireside; to bear good-fortune meekly; to suffer evil with constancy; and through evil or good to maintain truth

always? Show me the happy man whose life exhibits these qualities, and him we will salute as gentleman, whatever his rank may be; show me the prince who possesses them, and he may be sure of our love and loyalty.

W. M. Thackeray

13. Obstacles in the Way of Women's Education

The obstacles in the way of women's education in this country are the enormous difficulties of language, poverty, ignorance, apathy, hostile public opinion, social customs and even politics. The more we examine the subject, the greater the problems appear; but women the world over are famed for their patience, their dogged courage in the face of daily adversities, and if we keep a stout heart, and are determined to go forward steadily, I am convinced that we shall in due time overcome all our present troubles and win through them to our goal.

14. Prose and Verse

The definition of good prose is—proper words in their proper places; of good verse—the most proper words in their proper places. The propriety is in either case relative. The words in prose ought to express the intended meaning, and no more; if they attract attention to themselves, it is, in general, a fault. In the very best styles, you read page after page, understanding the author perfectly, without once taking notice of the medium of communication;—it is as if he had been speaking to you all the while. But in verse you must do more; there the words, the media, must be beautiful, and ought to attract your notice—yet not so much and so perpetually as to destroy the unity which ought to result from the whole poem. That is the general rule, but, of course,

subject to some modifications, according to the different kinds of prose or verse.

S. T. Coleridge

15. A Book

A book is written, not to multiply the voice merely, not to carry it merely, but to perpetuate it. The author has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it, clearly and melodiously if he may; clearly, at all events. In the sum of his life he finds this to be the thing, or group of things, manifest to him; this, the piece of true knowledge, or sight, which his share of sunshine and earth has permitted him to seize. He would fain set it down for ever—engrave it on rock, if he could—saying, 'This is the best of me; for the rest, I ate and drank, and slept, loved and hated, like another; my life was as the vapour, and is not; but this I saw and knew; this, if anything of mine, is worth your memory.' That is his 'writing'; it is, in his small human way, and with whatever degree of true inspiration is in him, his inscription or scripture. That is a book.

16. Night in the Open World

Night is a dead monotonous period under a roof; but in the open world it passes lightly, with its stars and dew and perfumes, and the hours are marked by changes in the face of Nature. What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afield. All night long he can hear Nature breathing deeply and freely; even as she takes rest, she turns and smiles; and there is one stirring hour unknown to those who dwell in houses, when a wakeful influence goes abroad over the sleeping hemisphere,

and all the out-door world are on their feet. It is then that the cock first crows, not this time to announce the dawn, but like a cheerful watchman speeding the course of the night. Cattle awake on the meadows; sheep break their fast on dewy hill-sides, and change to a new lair among the ferns; and houseless men, who have lain down with fowls, open their dim eyes and behold the beauty of the night.

Robert Louis Stevenson

17. The Sea

Of all the sublime objects which Nature in her infinitely varying appearances, is constantly offering to our view, there is none which excites in the mind such lofty ideas of her real majesty and grandeur as the sea. Other objects in nature are capable of exciting these feelings, but not to so great an extent. The sea, stretched out in its mighty expanse, gives us the notion of immensity more completely than any other object which Nature can offer. Nor is there in the whole range of Nature a grander or more magnificent scene than the ocean in a storm, when deep calls unto deep, and its liquid mountains roll and break against each other, when it dashes to pieces, in the wantonness of its power, the strongest structures which man can rear for the purpose of floating over its billows; then it is that the proudest and bravest tremble and quail at the roaring and thunder of its waters.

18. The Happy Moment

One important business quality is the clearness of judgement which discerns and seizes the happy moment. Success in life depends largely on what fools call 'good luck'; that is, on opportunities promptly utilized. When a man complains of his ill luck, be sure that he is involuntarily bearing witness

to his carelessness of mind, his habits of indolence, apathy and indifference. We have no confidence in young men who talk of good luck and bad luck, and seek to throw upon chance the burden of their own errors. There may be, as our great poet tells us, a tide in the affairs of men, but it rests with men themselves to take it at the flood, and so be wafted on to fortune.

19. Attention

There is no more sure sign in the world of a little, weak mind than inattention. Whatever is worth doing at all is worth doing well; and nothing can be done well without attention. Mind not only what people say, but how they say it; and, if you have any sagacity, you may discover more truth by your eyes than by your ears. People can say what they will, but they cannot look just as they will; and their looks frequently discover what their words are calculated to conceal. Observe, therefore, people's looks carefully, when they speak, not only to you, but to each other. The most material knowledge of all, I mean the knowledge of the world, is never to be acquired without great attention; and I know many people, who, though they have lived long in the world, are but children still as to the knowledge of it, from their levity and inattention.

Lord Chesterfield

20. Push on towards the Goal

On the whole, I would bid you to stand up to your work, whatever it may be, and not be afraid of it; not in sorrows or in contradictions to yield, but to push on towards the goal. And do not suppose that people are hostile to you or bear you ill-will. In general, you will rarely find anybody designedly doing you ill. You may feel often as if the whole

world were obstructing you, setting itself against you; but you will find that to mean only, that the whole world is travelling in a different way from you. That is mostly all: to you no specific ill-will; only each has an extremely good will to himself, which he has a right to have, and is rushing on towards his object.

21. Hesitation

The man who is perpetually hesitating which of two things he will do first, will do neither. The man who resolves, but suffers his resolution to be changed by the first counter-suggestion of a friend—who fluctuates from opinion to opinion, from plan to plan, and veers like a weathercock to every point of the compass, with every breath of caprice that blows—can never accomplish anything great or useful. Instead of being progressive in anything, he will be at best stationary, and more probably retrograde in all. It is only the man who first consults wisely, then resolves firmly, and then carries out his purpose with inflexible perseverance, undismayed by those petty difficulties which frighten a weaker spirit—that can advance to any eminence in any line.

22. Influence

In no place in the world has individual character more weight than at a public school. Remember this, I beseech you, all you boys who are getting into the upper forms. Now is the time in all your lives, probably, when you may have more wide influence for good or for evil on the society you live in than you can ever have again. Quit yourselves like men, then; speak up, and strike out if necessary, for whatsoever is true, and manly, and lovely, and of good report; never try to be popular, but only do your duty, and

help others to do theirs, and you may leave the tone of feeling in the school higher than you found it, and so be doing good which no living soul can measure to generations of your countrymen yet unborn.

23. Party Spirit

A greater judgement cannot befall a country than such a dreadful spirit of division as rends a government into two distinct people, and makes them greater strangers, and more adverse to one another, than if they were actually two different nations. The effects of such a division are pernicious to the last degree, not only with regard to those advantages which they give the common enemy, but to those private evils which they produce in the heart of almost every particular person. This influence is very fatal both to men's morals and their understandings; it sinks the virtue of a nation, and not only so, but destroys even common sense.

24. Labour and Luck

It is not luck but labour that makes men. Luck, says an American writer, is ever waiting for something to turn up: labour with keen eye and strong will always turns up something. Luck lies in bed and wishes the postman would bring him news of a legacy; labour turns out at six and with busy pen and ringing hammer lays the foundation of a competence. Luck whines; labour watches. Luck relies on chance; labour on character. Luck slips downwards to self-indulgence; labour strides upwards and aspires to independence. The conviction, therefore, is extending that diligence is the mother of good luck: in other words, that a man's success in life will be proportionate to his efforts, to his industry, to his attention to small things.

25. The Work of Life

What then is the work of life? What the business of great men that pass the stage of the world in seeming triumph, as these men we call heroes, have done? Is it to grow great in the mouth of fame and take up many pages in history? Alas! that is no more than making a tale for the reading of posterity till it turns into fable and romance. Is it to furnish subjects to poets, and live in their immortal rhymes, as they call them? That is, in short, no more than to be hereafter turned into ballad and song and be sung by old women to quiet children, or to the corner of a street to gather crowds in aid of the pickpocket and the poor. Or is their business rather to add virtue and piety to their glory, which alone will pass them into eternity and make them truly immortal? What is glory without virtue? A great man without religion is no more than a great beast without a soul. What is honour without merit? And what can be called true merit but that which makes a person be a good man as well as a great man?

Defoe

26. Moral Courage

If there is any one quality of the mind in which the really great have conspired, as it were, to surpass other men, it is moral courage. He who possesses this quality may sometimes be made a useful tool or a ready sacrifice in the hands of crafty statesmen; but let him be the chief, and not the subordinate, give him the field, grant him the opportunity, and his name will not deserve to be unwritten in the records of his country. When such a man perceives that if he fails, every one will be able to understand the risk that has been incurred, but that if he succeed, no one will estimate the danger that has been silently overcome, he bows nevertheless to the supreme dictates of his own judgement, regardless alike of the honours of his own age and the praises of posterity.

Helps

27. Independence of Mind

Aim at independence of mind. There are some men who go in leading strings all their days. They always follow in the paths of others, without being able to give any reason for their opinions. There is a proper mental independence which all should maintain: self-respect and the stability of our character require it. The man who pins his opinions entirely on another's sleeve can have no respect for his own judgement and is likely to be ever changing. When we consider carefully what appeals to our minds, and exercise upon it our own reason, taking into respectful consideration what others say upon it, and then come to a conclusion of our own, we act as intelligent beings should act, and only then. This proper independence of mind is far removed from presumptuous self-confidence, than which there is nothing more severely to be condemned. Presumption is the associate of ignorance; and it is hateful in the extreme to hear some half-taught stripling delivering his opinions with all the authority of an oracle.

28. The Power of Will

Great men of science, literature, and art—apostles of great thoughts and lords of the great heart—have belonged to no exclusive class or rank in life. They have come alike from colleges, workshops, and farm-houses—from the huts of poor men and the mansions of the rich. Some of God's greatest apostles have come from ' the ranks '. The poorest have sometimes taken the highest places; nor have difficulties apparently the most insuperable proved obstacles in their way. Those very difficulties in many instances would even seem to have been their best helpers, by evoking their powers of labour and endurance, and stimulating into life faculties which might otherwise have lain dormant. The instances of obstacles thus surmounted and of triumphs thus achieved

are indeed so numerous, as almost to justify the proverb that ' with will one can do anything '.

Smiles

29. The Memory of Departed Friends

Life being too short to give instances great enough of true friendship or good will, some sages have thought it pious to preserve a certain reverence for the souls of their deceased friends; and have withdrawn themselves from the rest of the world at certain seasons, to commemorate in their own thoughts such of their acquaintance who have gone before them out of this life. And indeed, when we are advanced in years, there is not a more pleasing entertainment, than to recollect in a gloomy moment the many we have parted with that have been dear and agreeable to us, and to cast a melancholy thought or two after those with whom, perhaps, we have indulged ourselves in days of mirth and jollity.

Richard Steele

30. The Value of Traditions

Nations, like individuals, derive support and strength from the feeling that they belong to an illustrious race, that they are the heirs of their greatness, and ought to be the perpetuators of their glory. It is of momentous importance that a nation should have a great past to look back upon. It steadies the life of the present, elevates and upholds it, and lightens and lifts it up, by the memory of the great deeds, the noble sufferings, and the valorous achievements of the men of old. The life of nations, as of men, is a great treasury of experience, which, wisely used, issues in social progress and improvement; or, misused, issues in dreams, delusions and failure. Like men, nations are purified and strengthened by trials. Some of the most glorious chapters in their history

are those containing the record of sufferings by means of which their character has been developed. Love of liberty and patriotic feeling may have done much, but trial and suffering nobly borne more than all.

Smiles

31. The Value of a University Training

If a practical end must be assigned to a university course, I say it is that of training good members of society. A university training is the great ordinary means to a great but ordinary end; it aims at raising the intellectual tone of society, at cultivating the public mind, at purifying the national taste, at supplying true principles to popular enthusiasm and fixed aims to popular aspiration, at giving enlargement and sobriety to the ideas of the age, at facilitating the exercise of political power, and refining the intercourse of private life. It is education which gives a man a clear conscious view of his own opinions and judgements, a truth in developing them, an eloquence in expressing them, and a force in urging them. It prepares him to fill any post with credit, and to master any subject with facility. It shows him how to accommodate himself to others, how to throw himself into their state of mind, how to bring before them his own, how to influence them, how to come to an understanding with them, how to bear with them. He is at home in any society, he has common ground with every class; he knows when to speak and when to be silent; he is able to converse, he is able to listen.

Cardinal Newman

32. Instinct and Intelligence

With what caution does the hen provide herself a nest in places unfrequented and free from noise and disturbance! When she has laid her eggs in such a manner that she can cover them, what care does she take in turning them frequently

that all parts may partake of the vital warmth ! When she leaves them to provide for her necessary sustenance, how punctually does she return before they have time to cool and become incapable of producing an animal ! But at the same time the hen that has all this seeming ingenuity (which indeed is absolutely necessary for the propagation of the species), considered in other respects, is without the least glimmerings of thought or common sense. She mistakes a piece of chalk for an egg and sits upon it in the same manner; she is insensible of any increase or diminution in the number of those she lays; she does not distinguish between her own and those of another species; and when the birth appears of never so different a bird, will cherish it for her own. In all these circumstances which do not carry an immediate regard to the subsistence of herself or her species, she is a very idiot.

Addison

33. Good Nature

Good nature is more agreeable in conversation than wit, and gives a certain air to the countenance which is more amiable than beauty. It shows virtue in the fairest light, takes off in some measure from the deformity of vices, and makes even folly and impertinence supportable.

There is no society or conversation to be kept up in the world without good nature, or something which must bear its appearance and supply its place. For this reason, mankind have been forced to invent a kind of artificial humanity, which is what we express by the word good-breeding. For if we examine thoroughly the idea of what we call so, we shall find it to be nothing else but an imitation and mimicry of good nature, or in other terms, affability, complaisance, and easiness of temper reduced into an art.

These exterior shows and appearances of humanity render a man wonderfully popular and beloved, when they are founded upon a real good nature; but without it are like

hypocrisy in religion, or a bare form of holiness, which, when it is discovered, makes a man more detestable than professed impiety.

Good nature is generally born with us, health, prosperity and kind treatment from the world are great cherishers of it, where they find it; and nothing is capable of forcing it up, where it does not grow of itself. It is one of the blessings of a happy constitution, which education may improve, but does not produce.

Joseph Addison

34. The Mission of India

Races and creeds have risen, thriven and decayed in other lands, but India is favoured, for, notwithstanding its abasement in many other particulars, the people of this country have been preserved from dangers, as though they were a people with a special mission entrusted to them. We represent a continuity of creed, of traditions, of literature, of philosophy, of modes of life and of forms of thought, which are peculiar to this land, and which have been carried to other countries by our illustrious ancestors in the past from this land. If the miraculous preservation of a few thousand Jews had a purpose, this more miraculous preservation of one-fifth of the human race is not due to mere chance. We are under the discipline of a high purpose.

With buoyant hope, with a faith that never shirks duty, with a sense of justice that deals fairly to all, with unclouded intellect, and powers fully cultivated, and lastly with a love that overleaps all bounds, renovated India will take her proper rank among the nations of the world. This is the goal to be reached—this is the promised land. Happy are they who see it in distant vision, happier those who are permitted to work and clear the way on to it, happiest they who live to see it with their eyes and tread upon the holy soil once more.

Ranade

35. 'Our Country First'

Not merely in matters material, but in things of the spirit;
Not merely in science, inventions, motors and mighty engines, but also in ideals, principles, character;
Not merely in the calm assertion of rights, but in the glad assumption of duties;
Not flaunting her strength as a giant nation, but bending in helpfulness over a sick and wounded world;
Not in splendid isolation, but in courageous co-operation;
Not in pride, arrogance, and disdain of other races and peoples, but in sympathy, love, understanding and the spirit of the brotherhood of humanity;
Not in treading again the old, worn, bloody pathway which ends inevitably in chaos and disaster, but in blazing a new trail, along which, please God, other nations will follow, into the new Heaven where wars shall be no more;
Some day some nation must take that path—unless we are to lapse once again into utter barbarism—and be the first;
And that honour we covet for our beloved Motherland and so, in that spirit and with these hopes, let us say with heart and soul:

'Our Country First'.

From an American Sermon

36. A Boy at the Age of Fourteen

In this world of human affairs there is no worse nuisance than a boy at the age of fourteen. He is neither ornamental nor useful. It is impossible to shower affection on him as on a little boy; and he is always getting in the way. If he talks with a childish lisp he is called a baby, and if he answers in a grown up way he is called impertinent. In fact any talk at all from him is resented. Then he is at the unattractive, growing age. He grows out of his clothes with indecent haste; his voice grows hoarse and breaks and quavers; his face grows suddenly angular and unsightly. It is easy to

excuse the shortcomings of early childhood, but it is hard to tolerate even unavoidable lapses in a boy of fourteen. The lad himself becomes painfully self-conscious. When he talks with elderly people he is either unduly forward, or else so unduly shy that he appears ashamed of his very existence.

Yet it is at this very age when in his heart of hearts a young lad most craves for recognition and love; and he becomes the devoted slave of any one who shows him consideration. But none dare openly love him, for that would be regarded as undue indulgence, and therefore bad for the boy. So, what with scolding and chiding, he becomes very much like a stray dog that has lost his master.

For a boy of fourteen his own home is the only paradise. To live in a strange house with strange people is little short of torture, while the height of bliss is to receive the kind looks of women, and never to be slighted by them.

Rabindranath Tagore

37. Thoughts of England

To me, England is the country, and the country is England. And when I ask myself what I mean by England, when I think of England when I am abroad, England comes to me through my various senses—through the ear, through the eye, and through certain imperishable scents. I will tell you what they are, and there may be those among you who feel as I do.

The sounds of England, the tinkle of the hammer on the anvil in the country smithy, the corn-crake on a dewy morning, the sound of the scythe against the whetstone, and the sight of a plough team coming over the brow of a hill, the sight that has been in England since England was a land, and may be seen in England long after the Empire has perished and every work in England has ceased to function, for centuries the one eternal sight of England. The wild anemones in the woods in April, the last load at night of hay being drawn

down a lane as the twilight comes on, when you can scarcely distinguish the figures of the horses as they take it home to the farm, and above all, most subtle, most penetrating and most moving, the smell of wood smoke coming up in an autumn evening, or the smell of the couch[1] fires: that wood smoke that our ancestors, tens of thousands of years ago, must have caught on the air when they were coming home with the result of the day's forage, when they were still nomads, and when they were still roaming the forests and the plains of the continent of Europe. These things strike down into the very depths of our nature, and touch chords that go back to the beginning of time and the human race, but they are chords that every year of our life sound a deeper note in our innermost being.

Stanley Baldwin

38. Education in Ancient Greece

As for the girls of the house, they were brought up to see and hear as little as possible. They only went out upon a few state occasions, and knew how to work wool and weave, as well as to cook. We may fairly infer that the great majority of them could not read or write. The boys, on the contrary, were subjected to the most careful education and on no point did the Greek lawgivers and philosophers spend more care than in the proper training, both physical and mental, of their citizens. The modern system, however, of public school training was not practised anywhere save at Sparta, where a state schoolmaster was appointed, and all the Spartan boys taken out of the control of their parents. They lived together under the care of elder boys, as well as masters, so that the system of monitors, and even that of fagging, was in ordinary practice. They were encouraged to fight out their disputes, and were much given to sports and athletic amusements, just like our schoolboys. But the

[1] A kind of grass.

public school training and discipline lasted much longer at Sparta than among us, and embraced the university period, as well as the school period, of life.

In the other states of Greece, which were chiefly towns, or suburbs of towns, the system of day schools was universal, and the boys went to and fro from home under the charge of a special slave, chosen because he was no longer fit for hard work. He was called the boy's leader, or pedagogue, a word which never meant schoolmaster among the Greeks, though it is so rendered in our English *Bible*. The discipline of boys was severe, and they were constantly watched and repressed, nor were they allowed to frequent the crowded market-place. Corporal punishment was commonly applied to them, and the quality most esteemed in boys was a blushing shyness and modesty, hardly equalled by the girls of our time. Nevertheless, Plato speaks of the younger boys as the most sharp-witted, insubordinate, and unmanageable of animals.

J. P. Mahaffy

CHAPTER XVIII

The Appreciation of Poetry

I. What is Poetry?

To define poetry exactly is a very difficult if not an impossible task, and is not necessary for our purpose. All of us have a general idea of what is meant by the term 'poetry' even though few of us may be able to explain our idea of it in precise language. Let is briefly note the main special qualities or characteristics of poetry as distinguished from other forms of literature.

The Main Qualities of Poetry

1. *Feeling* or *Emotion:* All true poetry expresses some emotion. The purpose of the poet is not to reason or argue

by means of his verse, but *to make us feel* in a particular way. At the moment of writing, the poet has himself experienced some kinds of feelings towards certain objects or ideas or events. He next wishes to convey or transfer to us his feelings about such objects or ideas or events. He does so through his poems.

On account of its emotional appeal to our hearts, poetry arouses in us love or hate, joy or sorrow, pity or admiration, and enables us to appreciate the power and goodness of God, the strength and weakness of man, and the beauty of nature.

2. *Imagination:* All true poetry (like all true art) is a product of the imagination. Poets have a rich, swift, and vivid imagination. They have the power of understanding by a kind of insight, things, the qualities of things, and the relations between things, which unimaginative persons cannot perceive. The man of unpoetic mind can understand only those things that are presented before his physical senses (i.e. sight, smell, sound, taste and touch). The poet, on account of his rich and active imagination, perceives much more than what the five senses teach him. He can penetrate quickly and deeply into the very soul or essence of things, and he expresses in his poetry that which he perceives through his more powerful imagination. By means of it he can render any object or the most common incident of life full of charm and attraction.

3. *Rhythm:* A third aim of poetry is to use words and phrases in such a way as to convey beautiful ideas in a beautiful way. The words are selected and arranged so as to create the best or the most suitable *sound-effect* upon readers and hearers. Ordinary prose language may proceed uniformly without emphasis on particular words or sounds or syllables (unless required by the context). Poetry is generally written in verse, and the lines in verse flow with recurring or repeated intervals of strong and light sounds in

the same way as the beat of the drums regulates the movements of a dance. The sounds run on, or skip along from beat to beat and period to period. As we read the verses, we feel *a periodic stress* or beat which is regularly repeated in some fixed order. On reading the first few lines of a poem like *Lochinvar* or the *Elegy Written in a Country Churchyard*, we become conscious (even without our making an effort) that these periodic beats are repeated in some regular order. We feel that the beats are not repeated haphazard, but that the poet has observed a definite scheme. His scheme is, of course, a '*sound scheme*', i.e. he has created the lines in such a way that the rising sounds and the falling sounds are arranged according to some scheme or plan. *This orderly and regular flow of rising and falling sounds is rhythm.* Let it not be forgotten that in early days when poems were sung or recited in public a well-marked rhythm had obvious advantages.

Rhythm is essential to all good poetry.

Other Qualities

Poets often introduced certain other qualities also to make their poems more interesting or enjoyable. They are noted below.

(1) Rhyme

Very often the last portions of two (or more) lines in poems *rhyme* together, i.e. they sound very much alike. The repetition of similar sounds or syllables is called a *rime* or *rhyme*. Rhyme generally comes at the end of lines, but it may occur even in the middle. Let us take one or two examples:

(*a*) *Rhymes in two consecutive lines:*

There was a lady lived in a *hall*,
Large in the eyes, and slim and *tall*;
And ever she sung from noon to *noon*,
Two red roses across the *moon*.'

(*b*) *Rhymes in every pair of alternate lines:*

The curfew tolls the knell of parting *day*,
The lowing herd winds slowly o'er the *lea*,
The ploughman homeward plods his weary *way*
And leaves the world to darkness and to *me*.

(*c*) *Middle or internal rhymes:*

Nor dim nor *red*, like God's own *head*,
The glorious sun *uprist:*
Then all *averred*, I had killed the *bird*
That brought the fog and *mist*.
' 'Twas right ', said *they*, ' such birds to *slay*,
That bring the fog and *mist*.'

Two successive rhyming lines (as in the first example) are also called a *couplet*.

Rhyme creates a charming and chiming effect on the ear; it is not essential to poetry, but it is very often employed by poets as an additional source of pleasure while reading or reciting poems. There is no fixed rule about the order or arrangements of rhyming lines. We must carefully examine any given passage to find out the rhyme scheme.

If the lines in a poem are not rhymed at all, we have *blank verse*.

(2) Other Sound-Effects

Besides Rhythm and Rhyme there are two or three other ways of creating and enjoying sound-effects in poetry.

(*a*) *Refrain:* In some poems, the same line or part of a line is repeated at the end of every stanza. Such a line is called a *refrain*. Refrains are very pleasing, especially in poems which are meant for singing or recitation, like ballads.

(*b*) *Repetition of certain words:* Sometimes the poet skilfully repeats the same word in a number of

lines or phrases so as to hammer the word and its sound deep into our minds.

(*c*) *Figures of Speech:* Certain figures of speech, especially Alliteration and Onomatopœia, suggest or create sound-effects. They can be better appreciated by reading the poem aloud.

(3) IMAGERY

We have said before that poets create beautiful sound-effects by the magic of their words, used and arranged in measured, rhythmic, and rhyming ways. But that is not all. Very often they create beautiful *sight-effects* as well as sound-effects through the agency of words. In their rich and sensitive imagination, they conjure up vivid and very effective pictures of objects and situations which, as a matter of fact, may or may not exist in real life. When we are in a dreamy condition, many pictures, or rather visions, of objects and situations pass before the mind's eye. The poet has the gift of dreaming when awake, *the gift of seeing or picturing imaginary sights and situations.* He himself may or may not have seen with his physical eyes the sights or pictures. The sights and situations may nowhere be found in real life and in the real world. But that does not matter: he has seen them with his mind's eye. These pictures or sights belong to *an ideal world*, i.e. to a world which the poet dreams of and yearns to live in. This ideal world, and the sights and objects of such an ideal world, are entirely the creations of the poet's imagination.

> The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven;
> And, as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes, and gives to airy nothing
> A local habitation and a name.

With one sweep of his mighty imagination, the poet brings together various elements of awe, beauty, and grandeur; he combines these qualities in the shape of a single picture and sheds over that picture ' the light that never was on sea or land '.

Therefore, while reading his poems, his readers behold with the mind's eye the same or similar sights or pictures. *The suggestion or creation of vivid pictures by the skilful use of words is called ' Imagery '.*

The following are examples of imagery.

(*a*) All in a hot and *copper* sky,
The *bloody* Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

The picture of the burning noonday sun is made striking by the epithets ' copper ' and ' bloody '; the sky was, as it were, red-hot and like glowing copper, because the sun was *bloody*, i.e. fiercely red; the sun seemed to be reduced in size, and looked as small as the moon; this unusual smallness of the sun suggests its *extraordinary intensity*, and adds to the effectiveness of the picture.

(*b*) Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

The falling of the lightning in a vast sheet is made impressive in the above picture by comparison with the falling of a river from a high, steep rock or mountain.

II. The Subject-Matter of Poetry

What are the subjects or topics or kinds of matter that usually inspire the poets ? Are there any rules or principles according to which poets select the subject-matter of their poems ? No; there is nothing in the universe which is excluded from the choice of poets. The poet has an infinite

number of topics to choose from, and provided he has the divine gift of poetry and is able to form and express his ideas in a poetic, artistic, and beautiful way, there is nothing to restrict his liberty in the selection of his subjects.

Though the poet can select any topic or subject for his purposes, we find in actual practice that certain topics or subjects are more suitable for poetic treatment and have been more often selected by poets. For they are in themselves pleasing or beautiful or full of deep human interest. They, therefore, easily appeal to the poet. The following three are such ever-present subjects of inspiration: (i) God, (ii) Man, (iii) Nature.

(i) *God:* The goodness and justice of God; His love for man; His might or His mystery; our love and reverence towards Him; or our faith in Him and our prayers to Him—have during all ages provided inspiration for poets.

(ii) *Man:* Next come the problems of human nature, i.e. of Man. There are certain deep-rooted affections or desires in the ordinary human mind, which can be fittingly expressed through poetry. The chief of these affections or desires are:

1. *Love:* The love of parents, family, children, the love of man for woman and of woman for man; the love of friends, the love of the home, and the love of country.
2. *Personal or Individual Feelings and Desires:* A particular person may intensely desire to live or die in some particular way; he may long for a simple quiet life in some secluded place, far away from the busy life of the world; or he may yearn to get a chance of rolling in splendour and grandeur or wealth and power; or he may wish to meet honourable death in fighting for a good cause; or he may pray for a quite death, unknown to anybody. These and many other yearnings of different persons, according to their

individual outlook and inclination, are fitly expressed in poetry.

3. *The Moral Ideals of Conduct and Virtue:* Mercy, justice, courage, chastity, honesty, and similar qualities in human conduct which we love and admire in life are suitable subjects for poetry.
4. *The Problem of Death:* The power and mystery of death is a subject of absorbing interest, and has often formed the subject of poetic treatment.
5. *Important Actions or Events in History:* Wars, battles, revolutions, floods, famines, earthquakes, and sometimes magical and mysterious happenings or influences, often are the main interest of poems.
6. *Great Human Achievements and Inventions:* Man's achievements in art and science, painting and sculpture which have contributed to or made great changes in the progress of the race. Some of these great achievements have had considerable influence in determining the fate of whole nations. Such achievements and inventions, or products of human skill and labour are worthy objects of poetry. The plough; the engine; the pyramids; great cities like London or Bombay, are examples of this kind.

(iii) *Nature:* The innumerable natural phenomena are suitable subjects for poetry. The poet may be touched by the beauty of particular aspects or phenomena of nature, and may express his enjoyment of such beauty in a poem. By nature, of course, we mean the world around us. We can consider it under four aspects:

1. *Nature as seen in the vegetable world:* Flowers, trees, plants, gardens, fields, forests, meadows are very often the main sources of interest in poems.
2. *Nature as seen in the animal world:* Birds, fishes, insects and other animals furnish subjects to the poet.

3. *Nature as displayed in the great sights or phenomena of earth and ocean:* Rocks, mountains, deserts, clouds, rain, fountains, rivers, seas, have often inspired poets.

4. *Nature as seen in the glory, greatness and motion of the larger heavenly bodies:* The sun, the moon, the stars, and the influence they exert upon us by giving us day and night and causing light and darkness, provide subjects for poetry.

III. Practical Suggestions for the Appreciation of Poems

We have discussed the important points necessary for a proper appreciation of poetry. The following practical suggestions will help you to understand, and appreciate critically, ordinary short poems or lyrics.

1. *Study of the Poem:* Before attempting to write any appreciation of a given poem, you should carefully study and understand the language of the poem. Read it carefully with a view to catch its tone, spirit and substance. If possible, read it aloud at least twice, and while doing so, note the peculiarities in the sound effects created by accentuation, rhythm or other poetic devices.

2. Then (i) note the exact *meaning* of the different words; (ii) note the *words* in the poem which seem most *essential* in the given context (i.e. words which cannot be removed and replaced by other words without spoiling the effect of the poem).

3. Next to the study of words, you should study *important phrases and sentences.* You should note and try to understand the short sentences, *epigrams and pithy sayings* in the piece.

4. If the given poem is divided into stanzas, examine each stanza separately and, if possible, grasp the leading idea in each stanza. It would be an excellent exercise to

form simple prose sentences in your own words to express the meaning or idea of each stanza in the poem before you.

5. After a preliminary study of the given poem, as indicated above, you should proceed to prepare your appreciation (written or oral, as may be necessary) on the following lines:

(A) Take the *subject-matter* and source of interest in the poem first. Generally, lyrics and short poems have a single ruling idea in them. Find out the main source of interest in the poem (i.e. whether it is nature as seen in the animal kingdom, or as seen in the vaster universe; or whether it is some form of domestic love or love of country or virtue or death or something else). Express in a paragraph of suitable length (using your own simple language) the leading idea and the chief element of interest in the poem. If possible try to find a new title for the poem. Try to bring out or suggest the leading idea in the first sentence—if possible, in the first word. Let your summary be free from figures of speech and other literary flourishes.

(B) Next take the *manner*, or *form* of the poem. This may be done under three main headings:

1. *The sound effects:* find out all you can about rhymes, rhythm, refrain, repetition of words, alliteration, onomatopœia, puns, etc.

(i) Pay attention to the rhythm. Can you catch the rhythm? Is it a rising rhythm or a falling rhythm? Is it swift or slow? Is it energetic and stimulating, or is it quiet and smoothly flowing, or is it slow, heavy and melancholy? Discuss these points with reference to the poem before

you, and quote or refer to lines which justify your statements in these respects.

(ii) Is there a refrain in the poem ? If there is one does it contain, or suggest, or bear relation to the main idea of the poem ?

(iii) Point out instances of alliteration, onomatopœia and puns, and explain how far they help or contribute towards the poetic effect.

2. *The pictorial effects:* mention the passages containing imagery. Try to visualize the pictorial effect and then describe tersely and clearly the pictures raised in your imagination; in your description, pay attention to the size, shape, colours, position and movements of the subjects suggested by the representation. State in each case whether the imagery is vivid, striking, impressive, bright and distinct or whether it is dull, commonplace, blurred, and confused. State also whether the descriptions and comparisons (by which the pictorial effect of the imagery is produced) are appropriate and suitable.

(C) Can you establish any *connexion between the matter and manner* of the poem ? Does the sound convey or suggest the sense of the poem ? Does the rhythm suit the meaning or idea in the poem ?

(D) Does the poem suggest the sense, actions, and ideas of the world we live in or of a higher, mystic, unknown world in which we may like to live ? In other words, is it a poem dealing with the *real* world as it is, or with an *ideal* perfect world, full of joy and bliss and beauty—e.g. some fairyland or paradise of the poet's dream ?

(E) Does the poem begin well and end well ? Is there any unity in it, and, if so, is the unity created by the repetition of the beginning at the end ?

(F) Lastly, can you mention any poem or prose passage, having parallel subject-matter, or parallel style, or a similar purpose or ideal? In what respect does it resemble or differ from the passage before you ?

Passages for Study and Explanation

1. Optimism

The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven—
All's right with the world !

R. Browning

Questions and Exercises

1. Point out (i) the most striking line, (ii) the most striking word or epithet, in the poem. Justify your choice.

2. (i) Explain fully the idea contained in the last line. (ii) How is the idea justified by the descriptions in the lines above ?

3. Learn by heart the above lines.

2. Stand Still and Watch

Stand still and watch the clock's grave face,
The hands go round an even pace,
The hands go round, and though so slow,
In vain we try to see them go.

But watch that black hand again,
Did you not see it moving then
In tiny jerks from space to space ?
O bright moon rising full and round,
I watch you leave the level ground
You pass the tops of houses, trees,
I see you mounting over these;
The stars themselves your progress prove—
In vain I watch to see you move—
No single jerk, as yet, I've found.

Questions and Exercises

1. How do the hands of the clock appear to move ?
2. Over what objects is the moon seen mounting ?
3. How do the stars prove the ' progress ' of the moon ? Explain the phenomenon.
4. What is the main idea which the poet tries to convey in this poem ?
5. Do you know any other poem expressing the same idea ? Name it and, if you can, quote some lines from it to indicate its theme.

3. Night

The sun that shines all day so bright,
I wonder where he goes at night.
He sinks behind a distant hill
And all the world grows dark and still,
And then I go to bed and sleep
Until the day begins to peep.
And when my eyes unclose I see
The sun is shining down on me.
While we are fast asleep in bed
The sun must go, I've heard it said,
To other countries far away,
To make them warm and bright and gay.

I do not know—but hope the sun,
When all his mighty work is done,
Will not forget to come again
And wake me through the window pane.

Questions and Exercises

1. What is it that the poet wonders about ?
2. Where does the sun set, and what is the effect of its setting ?
3. What does the poet see when he opens his eyes ?
4. Where does the sun go when we are asleep, and why ?
5. What hope does the poet cherish about the sun ?
6. Reproduce the main ideas of the poem in three sentences.

4. 'In Short Measures Life May Perfect Be'

It is not growing like a tree
In bulk, doth make Man better be,
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sere:
A lily of a day
Is fairer far in May,
Although it fall and die that night—
It was the plant and flower of Light.
In small proportions we just beauties see;
And in short measures life may perfect be.

Ben Jonson

Questions and Exercises

1. Reproduce the meaning of the first four lines in *one* affirmative sentence.
2. Why is the 'lily' called the 'flower of Light' ?

3. Expand the idea contained in the last two lines.
4. Give in brief the main idea of the poem.
5. Suggest a proper heading or title for the poem.
6. Mention some trees which are well known in your district for extraordinary length of life.

5. NATURE

As a fond mother, when the day is o'er,
Leads by the hand her little child to bed,
Half willing, half reluctant to be led,
And leave his broken playthings on the floor,

Still gazing at them through the open door,
Nor wholly reassured and comforted
By promises of others in their stead,
Which, though more splendid, may not please him
more;

So Nature deals with us, and takes away
Our playthings one by one and by the hand
Leads us to rest so gently, that we go,

Scarce knowing if we wished to go or stay,
Being too full of sleep to understand
How far the unknown transcends the what we know.

Longfellow

QUESTIONS AND EXERCISES

1. Explain the principal simile. Show briefly why the comparison here between Nature and a mother is very appropriate.
2. Point out the effect of the imagery in the poem.

3. Bring out in a paragraph of not more than 40 words the poet's main idea.

4. Expand the idea contained in the last line.

6. The River

River ! River ! little River !
  Bright you sparkle on your way,
O'er the yellow pebbles dancing,
Through the flowers and foliage glancing,
  Like a child at play.

River ! River ! swelling River !
  On you rush o'er rough and smooth—
Louder, faster, brawling, leaping
Over rocks, by rose-banks sweeping,
  Like impetuous youth.

River ! River ! brimming River !
  Broad and deep and *still* as Time,
Seeming *still*—yet still in motion,
Tending onward to the ocean,
  Just like mortal prime.

River ! River ! rapid River !
  Swifter now you slip away,
Swift and silent as an arrow,
Through a channel dark and narrow,
  Like life's closing day.

River ! River ! headlong River !
  Down you dash into the sea;
Sea, that line hath never sounded,
Sea, that voyage had never rounded,
  Like eternity.

Mrs Southey

Questions and Exercises

1. Give a simple summary of the poem.
2. Write a paragraph showing clearly how life is compared to a river.
3 Paraphrase the first two stanzas.
4. Point out and explain where necessary the imagery of the poem.
5. Explain the meaning of 'Sea, that line hath never sounded'.

7. A City

(As seen in the early morning)

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear

The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky,
All bright and glittering in the smokeless air.

Never did sun more beautifully steep
In his first splendour valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep !

The river glideth at his own sweet will:
Dear God ! the very houses seem asleep;
And all that mighty heart is lying still !

Wordsworth

Questions and Exercises

1. Answer in single sentences:
   (*a*) Whom would the poet consider dull and why ?
   (*b*) What is the garment worn by the city ?

2. Re-write affirmatively:

(*a*) Earth has not anything to show more fair.

(*b*) Never did sun more beautifully steep
In his first splendour valley, rock or hill.

3. (*a*) Describe the background and the prominent sights which a bird flying over a great city in the early morning would witness.

(*b*) Describe briefly the ' bird's-eye view ' of some hilly or mountainous region as seen at dawn.

(*c*) Compare descriptions (*a*) and (*b*); which of the two sights would you prefer and why ?

4. Bring out clearly the contrast of feelings or impressions suggested by lines 8 and 14.

5. Mention instances of imagery in the poem, and if figures of speech are employed therein, explain their significance.

8. THE SUNBEAM

Thou art no lingerer in monarch's hall,
A joy thou art, and a wealth to all !
A bearer of hope unto land and sea—
Sunbeam ! what gift hath the world like thee ?

Thou art walking the billows, and Ocean smiles—
Thou hast touched with glory his thousand isles—
Thou hast lit up the ships and the feathery foam,
And gladdened the sailor, like words from home.

To the solemn depths of the forest-shades,
Thou art streaming on through their green arcades,
And the quivering leaves that have caught thy glow
Like fire-flies glance to the pools below.

I looked on the mountains—a vapour lay
Folding their heights in its dark array;
Thou breakest forth—and the mist became
A crown and a mantle of living flame.

I looked on the peasant's lowly cot—
Something of sadness had wrapt the spot;
But a gleam of *thee* on its casement fell,
And it laughed into beauty at that bright spell.

To the earth's wild places a guest thou art,
Flushing the waste like the rose's heart;
And thou scornest not from thy pomp to shed
A tender light on the ruin's head.

And thou turnest not from the humblest grave,
Where a flower to the sighing winds may wave;
Thou scatterest its gloom like the dreams of rest,
Thou sleepest in love on its grassy breast.

Sunbeam of summer! what is like thee?
Hope of the wilderness, joy of the sea!—
One thing is like thee, to mortals given,—
The faith, touching all things with hues of Heaven.

Mrs Hemans

Questions and Exercises

1. 'The sun shines alike on the prince's palace, as on the peasant's cot.' What lines in the poem bring out the same idea? Explain them.

2. Why is the sunbeam a special object of delight to the sailor?

3. 'Flushing the waste like the rose's heart.' Describe this effect of the sunbeam in your own words.

4. Which are the different scenes of gloom contrasted with the brightness of the sunbeam?

5. With what different objects and qualities is the sunbeam compared?

6. Bring out in a couple of sentences the central idea which the poetess wishes to convey.

7. Quote and explain three or four lines or phrases which you consider most striking and picturesque.

8. Explain:

(*a*) A bearer of hope unto land and sea.

(*b*) And the quivering leaves that have caught thy glow
Like fire-flies glance to the pools below.

(*c*) and the mist became
A crown and a mantle of living flame.

(*d*) *One* thing is like thee, to mortals given,—
The faith, touching all things with hues of Heaven.

9. The Piper

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

'Pipe a song about a lamb!'
So I piped with merry cheer.
'Piper, pipe that song again;'
So I piped: he wept to hear.

'Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer;'
So I sang the same again,
While he wept with joy to hear.

'Piper, sit thee down and write
In a book, that all may read.'
So he vanished from my sight,
And I pluck'd a hollow reed,

And I made a rural pen,
And I stain'd the water clear,
And I wrote my happy songs
Every child may joy to hear.

W. Blake

Questions and Exercises

1. What is the central idea of the poem? Give the substance of the poem.

2. Quote lines indicating the three kinds of music referred to, namely, *instrumental*, *vocal*, and *music as expressed in written words*. Which of these is most appealing?

3. What is the significance of 'a song about a lamb'? Why not about a *wolf*?

4. How did the piper carry out the third request, and why? Quote or refer to the lines.

5. Write a dialogue between the piper and the child on the cloud.

10. Leisure

What is this life if, full of care,
We have no time to stand and stare?

No time to stand beneath the boughs
And stare as long as sheep or cows?

No time to see, when woods we pass,
Where squirrels hide their nuts in grass?

No time to see, in broad daylight,
Streams full of stars, like skies at night?

No time to turn at Beauty's glance,
And watch her feet, how they can dance?

No time to wait till her mouth can
Enrich that smile her eyes began?

A poor life this if, full of care,
We have no time to stand and stare.

W. H. Davies

Questions and Exercises

1. What does the poet long for? Condense the main thought of the poem in about twenty-five words.

2. Which are the sights and objects to observe which the poet yearns for leisure?

3. Explain and bring out the beauty of the following:

No time to wait till her mouth can
Enrich that smile her eyes began?

4. Expand in essay form your ideas suggested by the following:

A poor life this if, full of care,
We have no time to stand and stare.

5. Write a dialogue between two students, one of whom stands up for leisure, the other for work.

11. The Soldier's Dream

Our bugles sang truce—for the night cloud had lowered,
And the sentinel stars set their watch in the sky;
And thousands had sunk on the ground overpowered,
The weary to sleep, and the wounded to die.

When reposing that night on my pallet of straw,
By the wolf-scaring faggot that guarded the slain.
At the dead of the night a sweet vision I saw,
And thrice ere the morning I dreamt it again.

Methought from the battle-field's dreadful array,
Far, far I had roamed on a desolate track;
'Twas Autumn,—and sunshine arose on the way
To the home of my fathers, that welcomed me back.

I flew to the pleasant fields traversed so oft
In life's morning march, when my bosom was young;
I heard my own mountain goats bleating aloft,
And knew the sweet strains that the corn reapers sung.

Then pledged we the wine-cup, and fondly I swore,
From my home and my weeping friends never to part;
My little ones kissed me a thousand times o'er,
And my wife sobbed aloud in her fulness of heart,

'Stay, stay with us,—rest, thou art weary and worn,'
And fain was their war-broken soldier to stay;
But sorrow returned with the dawning of morn,
And the voice in my dreaming ear melted away.

Campbell

Questions and Exercises

1. Describe the battlefield as seen at night.
2. Where did the soldier sleep?
3. What kind of experience had he during sleep?
4. Where did he believe himself to be in his dream?
5. Describe the places he saw in his dream.
6. What happened when he thought he had met his friends and relatives?
7. Why was it that 'sorrow returned with the dawning of morn'? Give your explanation in detail.
8. Explain the following very clearly:
sentinel stars; wolf-scaring faggot; the dead of the night; life's morning march.
9. Narrate in your own language, in not more than fifty words, the soldier's dream.
10. Name all the figures of speech contained in the following:
(*a*) *The sentinel stars set their watch in the sky.*
(*b*) *The home of my fathers that welcomed me back.*
(*c*) *Life's morning march.*
(*d*) *When my bosom was young.*
11. Point out instances of alliteration in the poem

12. Dream Pedlary

If there were dreams to sell,
Merry and sad to tell,
And the crier rang the bell,
What would you buy ?
A cottage lone and still,
With bowers nigh,
Shadowy, my woes to still,
Until I die.
Such pearl from Life's fresh crown
Fain would I shake me down.
Were dreams to have at will,
This would best heal my ill,
This would I buy.

T. L. Beddoes

Questions and Exercises

1. What is the meaning of ' If wishes were horses beggars would ride ' ? Do any lines in the poem remind you of this saying ?

2. ' If there were dreams to sell ', which of them would the poet buy, and why ?

3. ' Were dreams to have at will ', which would you like to have and see realized ?

4. Explain ' pearl from Life's fresh crown '. What is the figure of speech here ?

5. Do you know of any other poem expressing the poet's yearning for a quiet country house ? Name it, and give its substance.

6. Write an essay on: ' My ideal of a home '.

13. The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping
slow,
Dropping from the veils of the morning to where the cricket
sings;
There midnight's all a-glimmer, and noon a purple glow,
And evening full of the linnet's wings.
I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

W. B. Yeats

Questions and Exercises

1. What deep yearning of the poet is the subject of the poem?

2. Where do you think the poet now lives? In what surroundings and where does he wish to retire?

3. Does he expect to have peace there? How does he expect peace to come to him?

4. What kind of midnight, noon, and evening does he expect there?

5. What kinds of sounds does he hope to hear there?

6. Explain: (*a*) the bee-loud glade; (*b*) the veils of the morning; (*c*) in the deep heart's core.

7. Give instances from the poem of:
   (*a*) indirect comparisons, suggested without the help of *as* or *like*;
   (*b*) sounds suggesting the sense conveyed;
   (*c*) series of words beginning with nearly the same sounds.

14. Mine be a Cot Beside the Hill

Mine be a cot beside the hill;
A beehive's hum shall soothe my ear;
A willowy brook that turns a mill,
With many a fall shall linger near.

The swallow, oft, beneath my thatch
  Shall twitter from her clay-built nest;
Oft shall the pilgrim lift the latch,
  And share my meal, a welcome guest

Around my ivied porch shall spring
Each fragrant flower that drinks the dew;
And Lucy, at her wheel, shall sing
  In russet gown and apron blue.

The village church among the trees,
  Where first our marriage vows were given,
With merry peals shall swell the breeze
  And point with taper spire to Heaven.

S. Rogers

Questions and Exercises

1. What suitable title would you suggest for the poem? Can you think of more titles than one?
2. Where does the poet wish to dwell? Why?
3. From the last four lines what do you gather about the poet's mind and character?
4. How many human beings are referred to in the poem? Describe any one of them.
5. Does the poem describe a real scene or an imaginary one? Give reasons for your answer.
6. Compare the main idea of this poem with that of *Dream Pedlary*, or of *The Lake Isle of Innisfree*.
7. Give a list of words and phrases in the poem suggesting pictures.

15. Evening Bells

To the sound of evening bells
  All that lives to rest repairs,
Birds unto their leafy dells
  Beasts unto their forest lairs.

It is the time with power to bring
  Tearful memories of home
To the sailor wandering
  On the far-off barren foam.

What a still and holy time !
  Yonder glowing sunset seems
Like the pathway to a clime,
  Only seen till now in dreams.

Pilgrim, here compelled to roam
  Nor allowed that path to travel,
Now when sweetest sense of home
  On all living hearts is shed,

Doth not yearning sad, sublime
  At this season stir thy breast,
That thou canst not at this time
Seek thy home and happy rest ?

Questions and Exercises

1. What is the central idea of the poem ?
2. Mention some 'pilgrims' compelled to roam, yet yearning to return home.
3. What evening scenes remind the poet of his home ?
4. Bring out the beauty of the line: *On the far-off barren foam.*
5. What makes sunset *a holy time* ?
6. What may be the *tearful memories of home* ?

(*Bombay S. L. C. Examination*, 1927)

16. Night

Mysterious night ! when our first parent knew
  Thee from report divine, and heard thy name,
  Did he not tremble for this lovely frame,
This glorious canopy of light and blue ?

Yet 'neath a curtain of translucent dew,
Bathed in the rays of the great setting flame,
Hesperus with the host of heaven came,
And lo ! Creation widened in man's view.
Who could have thought such darkness lay concealed
Within thy beams, O Sun ! or who could find,
Whilst flower and leaf and insect stood revealed,
That to such countless orbs thou mad'st us blind !
Why do we then shun Death with anxious strife ?
If Light can thus deceive, wherefore not Life ?

Joseph Blanco White

Questions and Exercises

1. Reproduce the meaning of the poem in simple language.
2. Explain: (*a*) This glorious canopy of light and blue; (*b*) Creation widened in man's view; (*c*) a curtain of translucent dew.
3. Can you point out instances of imagery in this sonnet ? What are the objects depicted or referred to by the poet ?
4. Write a brief paragraph explaining the moral of the poem.
5. Develop in about six lines each the idea in the following:
   (*a*) Who could have thought such darkness lay concealed
   Within thy beams, O Sun !
   (*b*) to such countless orbs thou mad'st us blind !
   (*c*) If Light can thus deceive, wherefore not Life ?

17. The Scarecrow

All winter through I bow my head
Beneath the driving rain;
The North wind powders me with snow
And blows me black again;

At midnight 'neeth a maze of stars
I flame with glittering rime,
And stand, above the stubble, stiff
As mail at morning-prime.

But when that child, called Spring, and all
His host of children, come,
Scattering their buds and dew upon
These acres of my home,

Some rapture in my rags awakes;
I lift void eyes and scan
The skies for crows, those ravening foes,
Of my strange master, Man.

I watch him striding lank behind
His clashing team, and know
Soon will the wheat swish body high
Where once lay sterile snow;

Soon shall I gaze across a sea
Of sun-begotten grain,
Which my unflinching watch hath sealed
For harvest once again.

Walter de la Mare

Questions and Exercises

1. What is a scarecrow? Have you seen one? What is it used for?
2. How does the scarecrow in the poem fare (*a*) in rain; (*b*) when the North wind blows; (*c*) at midnight?
3. How does it fare in Spring?
4. Explain:

(*a*) ..... stiff
As mail at morning-prime.

(*b*) ..... that child, called Spring.

(*c*) His host of children.

(Whose children ? Who are these children ?)

(*d*) I lift void eyes.

(Why are the eyes *void* ? Can they see ? Point out and explain the lines which furnish the answer.)

(*e*) . ..... a sea
Of sun-begotten grain,
Which my unflinching watch hath sealed
For harvest once again.

(*f*) I flame with glittering rime.

5. The scarecrow has been personified and made to tell its own story. Which human qualities does it claim ?

6. Which are the two best word-pictures in the poem ? Quote and expand them in your own language.

18. CHILDREN

Come to me, O ye children,
For I hear you at your play,
And the questions that perplex me
Have vanished quite away.

Ye open the eastern windows,
That look towards the Sun,
Where thoughts are singing swallows,
And the brooks of morning run.

In your hearts are the birds and the sunshine,
In your thoughts the brooklets flow;
But in mine is the wind of Autumn,
And the first fall of the snow.

Come to me, O ye children !
And whisper in my ear
What the birds and the winds are singing
In your sunny atmosphere.

For what are all our contrivings,
And the wisdom of our books,
When compared with your caresses,
And the gladness of your looks ?

You are better than all the ballads
That ever were sung or said;
For ye are living poems,
And all the rest are dead.

Longfellow

Questions and Exercises

1. Write a brief précis or summary of the poet's thoughts as expressed in the poem.

2. What would be the thoughts of an old man at the sight of gay children at play ?

3. In this poem, the poet (evidently in his old age) expresses his keen love and admiration for childhood. What are your feelings towards old age ?

4. (*a*) Explain 'But in mine is the wind of Autumn, And the first fall of the snow'; (*b*) Which are the different seasons of the year and with what period of life is each usually compared ?

5. 'Ye open the eastern windows,
That look towards the Sun.'
In what direction is the poet himself looking ? What figures of speech do the lines contain ?

6. Develop the following idea in essay form:
In your hearts are the birds and the sunshine,
In your thoughts the brooklets flow.

19. The Ocean

Roll on, thou deep and dark blue Ocean—roll !
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control

Stops with the shore; upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknell'd, uncoffin'd, and unknown.

. . . . . .

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,—
Calm or convulsed, in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving—boundless, endless, and sublime,
The image of eternity, the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, dread, fathomless, alone.

Byron

Questions and Exercises

1. Give in two sentences the purport of the stanzas.
2. Explain the following:
   (*a*) Man marks the earth with ruin.
   (*b*) the Almighty's form
   Glasses itself in tempests.
   (*c*) Icing the pole.
   (*d*) The image of eternity.
3. Expand the idea contained in:
   (*a*) nor doth remain
   A shadow of man's ravage, save his own.
   (*b*) even from out thy slime
   The monsters of the deep are made.
4. Choose any two figures of speech employed in the verses, and re-write them in simple language.
5. How does Byron contrast the might of the ocean with the insignificance of man ?
6. Write a paragraph on the awful grandeur of the ocean.

20. The Cloud

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.

From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.

I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I am the daughter of earth and water,
And the nursling of the sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.

For after the rain, when with never a stain
The pavilion of heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,

I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

Shelley

Questions and Exercises

1. Write the autobiography of a cloud, taking care not to use the poetic and figurative language used in the poem.

2. Explain and comment upon the imagery in lines 5 and 6; line 12; lines 17 to 20. Which one of the three is most striking ?

3. Explain the natural phenomena referred to in:

(*a*) When rocked to rest on their mother's breast,
As she dances about the sun.

(*b*) I am the daughter of earth and water,
And the nursling of the sky.

4. What have you to say about the colour-element in the poem ? Mention the words which create colour effects.

5. Give the meanings of *flail*, *nursling*, *pavilion*, *convex*, and *cenotaph*.

6. Enumerate and quote the words or passages suggesting personification.

State against each the human qualities ascribed.

7. Explain the meaning of line 16; is the cloud's claim justified ?

21. Death the Leveller

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hand on kings;
Sceptre and Crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

Some men with swords may reap the field,
And plant fresh laurels where they kill;
But their strong nerves at last must yield;
They tame but one another still:
Early or late
They stoop to fate.
And must give up their murmuring breath
When they, pale captives, creep to death.

The garlands wither on your brow;
Then boast no more your mighty deeds;
Upon Death's purple altar now
See where the victor-victim bleeds:
Your heads must come
To the cold tomb;
Only the actions of the just
Smell sweet, and blossom in the dust.

James Shirley

Questions and Exercises

1. Write in brief the substance of the poem.
2. Explain the picture-suggestions (i.e. the imagery) in the poem.
3. Study the short lines in each stanza and write a note explaining any idea or suggestion that may be common to them.
4. Select the two lines which you consider most effective or suggestive, and explain them fully.
5. Point out instances of personification and metonymy.
6. Explain clearly the meaning of the last two lines.

22. The Dead in a Country Churchyard

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care:
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

. . . . . .

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands, that the rod of empire might have swayed,
Or waked to ecstasy the living lyre:

But Knowledge to their eyes her ample page
Rich with the spoils of time, did ne'er unroll;
Chill Penury repress'd their noble rage,
And froze the genial current of the soul.

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Thomas Gray

Questions and Exercises

1. Give in simple prose the substance of the stanzas, clearly bringing out the prevailing sentiment.

2. Which are the signs in the second stanza which call to mind a picture of a morning scene in England ?

3. Explain clearly: *mouldering heap; narrow cell; incense-breathing; the envied kiss; pregnant with celestial fire; the rod of empire; ecstasy; the living lyre; ample page; spoils of time; noble rage; genial current;* and *serene.*

4. Of what joys of life are the 'rude forefathers' deprived ?

5. What sort of men, do you understand, are laid to rest

in the churchyard ? Had they achieved the distinction for which they were naturally gifted ? If not, why not ?

6. Write a paragraph developing the idea in each of the following:

(*a*) But Knowledge to their eyes her ample page
Rich with the spoils of time, did ne'er unroll.

(*b*) Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

7. Point out the various figures of speech in the stanzas.

8. Someone has remarked that Gray's sentiments are very commonplace; do you agree with this view ? Give reasons for your answer.

9. Quote any two striking passages from the above stanzas.

10. Learn by heart the last three stanzas.

11. Describe the place where the dead of your community are disposed of. Give briefly your impressions of your first visit to such a place.

23. THE SCHOLAR

My days among the Dead are past;
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old:
My never-failing friends are they,
With whom I converse day by day.

With them I take delight in weal
And seek relief in woe;
And while I understand and feel
How much to them I owe,
My cheeks have often been bedew'd
With tears of thoughtful gratitude.

My thoughts are with the Dead; with them
  I live in long-past years,
Their virtues love, their faults condemn,
  Partake their hopes and fears,
And from their lessons seek and find
Instruction with an humble mind.

My hopes are with the Dead; anon
  My place with them will be,
And I with them shall travel on
  Through all Futurity;
Yet leaving here a name, I trust,
That will not perish in the dust.

R. Southey

Questions and Exercises

1. Who are the 'Dead' with whom the scholar passes his time?
2. Give in five or six lines the main idea of the poem.
3. Expand:
   (*a*) My cheeks have often been bedew'd
   With tears of thoughtful gratitude.
   (*b*) Yet leaving here a name, I trust,
   That will not perish in the dust.
4. What does the poet wish to imply in the lines:
   (*a*) My thoughts are with the Dead;
   (*b*) My hopes are with the Dead?
5. Why does the scholar think himself indebted to the dead?
6. Give the meanings of: *casual eyes; the mighty minds of old; thoughtful gratitude.*
7. Write a paragraph not exceeding fifteen lines on the influence exercised by 'The mighty minds of old'.
8. Write an essay on 'The companionship of books'.

24. The Sailor

The sailor sighs as sinks his native shore,
As all its lessening turrets bluely fade;
He climbs the mast to feast his eye once more,
And busy Fancy fondly lends her aid.
Ah ! now, each dear domestic scene he knew,
Recalled and cherished in a foreign clime,
Charms with the magic of a moonlight view,
Its colours mellowed, not impaired, by time.
True as the needle, homeward points his heart,
Through all the horrors of the stormy main;
This the last wish with which its warmth could part,
To meet the smile of her he loves again.

Questions and Exercises

1. What makes 'each domestic scene' so dear to the sailor ?

2. Mention some 'horrors of the stormy main'.

3. Bring out the beauty of the following: *to feast his eye; the magic of a moonlight view; true as the needle.*

(*Bombay S. L. C. Examination*, 1928)

4. Discuss in about ten lines how the central idea of this poem resembles that of *The Soldier's Dream* (p. 267).

25. La Belle Dame sans Merci

(*The Fair Lady without Pity*)

'O what can ail thee, knight-at-arms,
Alone and palely loitering ?
The sedge has wither'd from the lake,
And no birds sing.

'O what can ail thee, knight-at-arms,
So haggard and so woe-begone ?
The squirrel's granary is full,
And the harvest's done.

'I see a lily on thy brow
With anguish moist and fever-dew;
And on thy cheeks a fading rose
Fast withereth too.'

'I met a lady in the meads,
Full beautiful—a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

'I made a garland for her head,
And bracelets too, and fragrant zone;
She look'd at me as she did love,
And made sweet moan.

'I set her on my pacing steed
And nothing else saw all day long,
For sidelong would she bend and sing
A faery's song.

'She took me to her elfin grot,
And there she wept and sigh'd full sore.
And there I shut her wild, wild eyes
With kisses four.

'And there she lullèd me asleep,
And there I dream'd—Ah! woe betide!
The latest dream I ever dream'd
On the cold hill's side.

'I saw pale kings and princes too,
Pale warriors, death-pale were they all;
Who cried—"La belle Dame sans Merci
Hath thee in thrall!"

'I saw their starved lips in the gloam
With horrid warning gapéd wide,
And I awoke and found me here
On the cold hill's side.

'And this is why I sojourn here
Alone and palely loitering,
Though the sedge is wither'd from the lake,
And no birds sing.'

J. Keats

Questions and Exercises

1. Knowing that the scene of the incident is laid somewhere in western Europe, what season do you think is suggested in the first two stanzas? Quote lines or phrases which help you to answer the question.

2. Briefly describe the appearance of the knight-at-arms. What do *lily* and *rose* stand for?

3. Reproduce in about a hundred words the autobiographic story of the knight-at-arms narrating his adventure with the faery.

4. Quote one or two passages which you consider suggestive of word-pictures.

5. Describe briefly the knight's dream on the enchanted hill-side.

6. Write a dialogue between the knight-at-arms and his questioner (who may be supposed to be a stranger and a traveller who has unexpectedly come upon the just awakened knight).

7. Note how the last line of each stanza is generally made up of words of one syllable. Read these lines aloud to enjoy their full effect.

26. To the Cuckoo

O blithe new-comer ! I have heard,
I hear thee and rejoice:
O Cuckoo ! shall I call thee bird,
Or but a wandering voice ?

While I am lying on the grass
Thy twofold shout I hear;
From hill to hill it seems to pass,
At once far off and near.

Though babbling only to the vale
Of sunshine and of flowers,
Thou bringest unto me a tale
Of visionary hours.

Thrice welcome, darling of the Spring !
Even yet thou art to me
No bird; but an invisible thing,
A voice, a mystery;

The same whom in my schoolboy days
I listen'd to; that cry
Which made me look a thousand ways
In brush, and tree, and sky.

To seek thee did I often rove
Through woods and on the green;
And thou wert still a hope, a love;
Still longed for, never seen !

And I can listen to thee yet;
Can lie upon the plain
And listen, till I do beget
That golden time again.

O blesséd bird ! the earth we pace
Again appears to be
An unsubstantial, faery place,
That is fit home for Thee !

Wordsworth

QUESTIONS AND EXERCISES

1. Translate into simple prose the poet's various impressions on hearing the voice of the cuckoo.

2. Enumerate the various ways in which the poet addresses the bird.

3. Point out from the poem the objects and sights associated with the life and residence of the cuckoo.

4. Show that the principal idea running through the poem is that the cuckoo is an *invisible thing, a voice, a mystery.*

5. Explain the following and their significance in the given context:

Wandering voice; twofold shout; babbling; vale of sunshine and of flowers; visionary hours; that golden time; an unsubstantial, faery place.

6. Do you know any legends about the *kohil* ? Describe one of them.

27. TO A SKYLARK

Hail to thee, blithe Spirit !
Bird thou never wert,
That from heaven, or near it
Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher
From the earth thou springest,
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

In the golden lightning
Of the sunken sun
O'er which clouds are brightening,
Thou dost float and run;
Like an unbodied joy whose race is just begun. . . .

What thou art we know not;
What is most like thee ?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody. . . .

Like a high-born maiden,
In a palace tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower:

Like a glow-worm golden
In a dell of dew,
Scattering unbeholden
Its aerial hue
Among the flowers and grass, which screen it from the view !

Like a rose embower'd,
In its own green leaves,
By warm winds deflower'd,
Till the scent it gives
Makes faint with too much sweet those heavy-wingéd thieves. . . .

Teach us, Sprite or Bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine. . . .

Shelley

Questions and Exercises

1. To Shelley the skylark is a 'spirit'. What are the different expressions by which he conveys this view ?

2. What are the qualities of the skylark and its song which the poet principally wishes to bring out ?

3. What different and beautiful images are called to Shelley's mind by the flight of the skylark and its song ?

4. Express in your own words the meaning of: (*a*) unpremeditated art, (*b*) blue deep, (*c*) unbodied joy, (*d*) heavy-wingéd thieves.

5. Do you notice any 'soaring effect' in the arrangement of the lines ? if so, is it intentional ? Give reasons.

6. Learn by heart: *And singing still dost soar, and soaring ever singest; Makes faint with too much sweet those heavy-wingéd thieves; Like an unbodied joy whose race is just begun.*

7. Describe (in about fifteen lines) any Indian songbird you know.

8. Compare the way in which Wordsworth speaks of the cuckoo, with the way in which Shelley speaks of the skylark.

28. The Battle

But as they left the dark'ning heath,
More desperate grew the strife of death.
The English shafts in volleys hail'd,
In headlong charge their horse assail'd;
Front, flank, and rear, the squadrons sweep,
To break the Scottish circle deep,
That fought around their King.
But yet, though thick the shafts as snow,
Though charging knights like whirlwinds go,
Though bill-men ply the ghastly blow,
Unbroken was the ring;

The stubborn spear-men still made good
Their dark impenetrable wood,
Each stepping where his comrade stood,
The instant that he fell.
No thought was there of dastard flight;
Linked in the serried phalanx tight,
Groom fought like noble, squire like knight,
As fearlessly and well;
Till utter darkness closed her wing
O'er their thin host and wounded King.

Scott (' Marmion ', 6, xxxiv)

29. MICHAEL

. . . Upon the forest-side in Grasmere Vale
There dwelt a shepherd, Michael was his name;
An old man, stout of heart, and strong of limb.
His bodily frame had been from youth to age
Of an unusual strength; his mind was keen,
Intense, and frugal, apt for all affairs,
And in his shepherd's calling he was prompt
And watchful more than ordinary men.
Hence had he learned the meaning of all winds,
Of blasts of every tone; and, oftentimes,
When others heeded not, he heard the South
Make subterraneous music, like the noise
Of bagpipers on distant Highland hills.
The Shepherd, at such warning, of his flock
Bethought him, and he to himself would say,
' The winds are now devising work for me ! '
And, truly, at all times, the storm—that drives
The traveller to a shelter—summoned him
Up to the mountains. . . .

Wordsworth

30. False Friends

Every one that flatters thee
Is no friend in misery.
Words are easy, like the wind;
Faithful friends are hard to find:
Every man will be thy friend
Whilst thou hast wherewith to spend;
But if store of crowns be scant,
No man will supply thy want.
If that one be prodigal,
Bountiful they will him call. . . .
If he be addict to vice,
Quickly him they will entice;
But if Fortune once do frown,
Then farewell his great renown;
They that fawned on him before
Use his company no more.

Shakespeare (The Passionate Pilgrim, xxi)

31. The Power of Prayer

And slowly answered Arthur from the barge:
'The old order changeth, yielding place to new,
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world.
Comfort thyself: what comfort is in me?
I have lived my life, and that which I have done
May He within Himself make pure! but thou,
If thou shouldst never see my face again,
Pray for my soul. More things are wrought by prayer
Than this world dreams of. Wherefore, let thy voice
Rise like a fountain for me night and day.
For what are men better than sheep or goats
That nourish a blind life within the brain,

If, knowing God, they lift not hands of prayer
Both for themselves and those who call them friend ?
For so the whole round earth is every way
Bound by gold chains about the feet of God.'

Tennyson

32. Mercy

The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice bless'd;
It blesseth him that gives and him that takes;
'Tis mightiest in the mightiest: it becomes
The thronéd monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthronéd in the hearts of kings;
It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice none of us
Should see salvation: we do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy.

Shakespeare (Merchant of Venice)

33. The Story of a Pearl

A drop of rain was falling forth from a summer cloud,
It saw the ocean under it roll billows large and loud;
And all ashamed and sore dismayed, it whispered, 'Woe
is me !

By Allah, I am nought; what counts one raindrop in
the sea?'
But while it mocked and mourned itself for littleness
forlorn,
Into a sea-shell's open lips the drop of rain was borne,
Where many a day and night it lay hidden, until it grew
A lovely pearl of perfect ray, faultless in form and hue.
And God our Lord, who knoweth best how sea-fish make
His gem,
Caused those who dive to bring it up; so, in the diadem
Of Persia's king they set that pearl, and thus the raindrop
came
To be a Sultan's pride and wealth, a jewel great of name.

Edwin Arnold

34. WANDER-THIRST

Beyond the East the sunrise, beyond the West the sea,
And East and West the wander-thirst that will not let
me be;
It works in me like madness, to bid me say good-bye;
For the seas call, and stars call, and oh! the call of the
sky!
I know not where the white road runs, nor what the blue
hills are;
But a man can have the sun for a friend, and for his guide
a star;
And there's no end of voyaging when once the voice is
heard,
And the rivers call, and the roads call, and oh! the call
of the bird!
Yonder the long horizon lies, and there by night and
day
The old ships draw to home again, the young ships sail
away;

And come I may, but go I must, and, if men ask you
why,
You may put the blame on the stars and the sun and the
white road and the sky.

Gerald Gould

35. Sea-Fever

I must go down to the sea again, to the lonely sea and
the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song and the white
sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must down to the seas again, for the call of the running
tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls
crying.

I must down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's
like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-
rover,
And quiet sleep and a sweet dream when the long trick's
over.

John Masefield

36. Wolsey's Advice to Cromwell

Cromwell, I did not think to shed a tear
In all my miseries; but thou hast forc'd me,
Out of thy honest truth, to play the woman.

Let's dry our eyes: and thus far hear me, Cromwell;
And, when I am forgotten, as I shall be,
And sleep in dull cold marble, where no mention
Of me more must be heard of, say, I taught thee,
Say, Wolsey, that once trod the ways of glory,
And sounded all the depths and shoals of honour,
Found thee a way, out of his wreck, to rise in;
A sure and safe one, though thy master miss'd it.
Mark but my fall, and that that ruin'd me.
Cromwell, I charge thee, fling away ambition:
By that sin fell the angels; how can man then,
The image of his Maker, hope to win by it ?
Love thyself last; cherish those hearts that hate thee;
Corruption wins not more than honesty.
Still in thy right hand carry gentle peace,
To silence envious tongues: be just and fear not.
Let all the ends thou aim'st at be thy country's,
Thy God's and truth's; then if thou fall'st, O Cromwell !
Thou fall'st a blessed martyr.

Shakespeare (Henry VIII)

37. The Evils of Wealth

Ill fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay:
Princes and lords may flourish, or may fade;
A breath can make them, as a breath has made;
But a bold peasantry, their country's pride,
When once destroyed, can never be supplied.
A time there was, ere England's griefs began,
When every rood of ground maintain'd its man;
For him light labour spread her wholesome store,
Just gave what life required, but gave no more:
His best companions, innocence and health,
And his best riches, ignorance of wealth.

Goldsmith (The Deserted Village)

38. School-Days

Be it a weakness, it deserves some praise;
We love the play-place of our early days—
The scene is touching, and the heart is stone
That feels not at that sight, and feels at none.
The wall on which we tried our graving skill,
The very name we carv'd, subsisting still;
The bench on which we sat while deep employ'd,
Though mangled, hack'd, and hew'd, not yet destroy'd:
The little ones, unbutton'd glowing hot,
Playing our games, and on the very spot;
As happy as we once, to kneel and draw
The chalky ring, and knuckle down at taw;[1]
To pitch the ball into the grounded hat,
Or drive it devious with a dex'trous pat—
The pleasing spectacle at once excites
Such recollection of our own delights,
That, viewing it, we see almost t' obtain
Our innocent sweet simple years again. . . .

Cowper (A Review of Schools)

39. Home

In all my wanderings round this world of care,
In all my griefs—and God has given my share—
I still had hopes my latest hours to crown,
Amidst these humble bowers to lay me down;
To husband out life's taper at the close,
And keep the flame from wasting by repose.
I still had hopes, for pride attends us still,
Amidst the swains to show my book-learned skill,
Around my fire an evening group to draw,
And tell of all I felt, and all I saw;

[1] Taw, a game with marbles.

And, as a hare, whom hounds and horns pursue,
Pants to the place from whence at first she flew,
I still had hopes, my long vexations past,
Here to return—and die at home at last.

Goldsmith (The Deserted Village)

40. Worth Makes the Man

Honour and shame from no condition rise;
Act well your part, there all the honour lies.
Fortune in men has some small diff'rence made,
One flaunts in rags, one flutters in brocade;
The cobbler apron'd, the parson gown'd,
The friar hooded, and the monarch crown'd.
What differ more (you cry) than crown and cowl?
I'll tell you friend! a wise man and a fool.
You'll find, if once the monarch acts the monk,
Or, cobbler like, the parson will be drunk,
Worth makes the man, and want of it the fellow,
The rest is all but leather or prunella.[1]

Pope

41. Wolsey's Rise and Fall

In full dignity, see Wolsey stand,
Law in his voice, and fortune in his hand;
To him the church, the realm, their powers consign,
Thro' him the rays of regal bounty shine,
Turn'd by his nod the stream of honour flows,
His smile alone security bestows;
Still to new heights his restless wishes tower,
Claim leads to claim and power advances power;
Till conquest unresisted ceased to please,
And rights submitted left him none to seize.
At length his sovereign frowns—the train of state

[1]Prunella, strong silk stuff used for women's shoes.

Mark the keen glance, and watch the sign to hate.
Where'er he turns, he meets a stranger's eye,
His suppliants scorn him, and his followers fly. . . .
With age, with cares, with maladies oppressed,
He seeks the refuge of monastic rest;
Grief aids disease, remembered folly stings,
And his last sighs reproach the faith of kings.

Samuel Johnson

42. The Village Master

There, in his noisy mansion, skill'd to rule,
The village master taught his little school.
A man severe he was, and stern to view;
I knew him well, and every truant knew:
Well had the boding tremblers learn'd to trace
The day's disasters in his morning face;
Full well they laugh'd, with counterfeited glee,
At all his jokes, for many a joke had he;
Full well the busy whisper, circling round,
Convey'd the dismal tidings when he frown'd.
Yet he was kind; or if severe in aught,
The love he bore to learning was in fault;
The village all declar'd how much he knew:
'Twas certain he could write, and cypher too;
Lands he could measure, terms and tides presage,
And e'en the story ran that he could gauge.
In arguing too, the parson owned his skill,
For e'en though vanquished, he could argue still. . . .

Goldsmith (The Deserted Village)

43. A Father's Advice to His Son

And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar;

The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel, but, being in,
Bear't that th' opposed may beware of thee.
Give every man thy ear, but few thy voice;
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man. . . .
Neither a borrower, nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.

Shakespeare (Hamlet)

APPENDIX

I. *Some Common Errors Corrected*

You will find below a list of common errors in English. Some of these are the result of ignorance of the rules of English grammar and usage, while others arise from a literal translation of the idiom of the mother-tongue. The correct forms are set side by side for reference and guidance.

THE INCORRECT WAY	THE CORRECT WAY
1. Who is there ? *Me.*	Who is there ? *I* (am).
2. Rama rides better than *me.*	Rama rides better than *I* (do).
3. I am not so clever as *him.*	I am not so clever as *he* (is).
4. Say *whom* you think will get the prize.	Say *who* you think will get the prize.
5. *Who* do you think we met ?	*Whom* do you think we met ?
6. I know *who* you mean.	I know *whom* you mean.
7. *Who* were you speaking to ?	To *whom* were you speaking ?
8. *Who* is this for ?	For *whom* is this ?
9. *Who* are you expecting now ?	*Whom* are you expecting now ?
10. Each of the soldiers saluted the general in *their* turn.	Each of the soldiers saluted the general in *his* turn.
11. Neither of the students got the prize *they* expected.	Neither of the students got the prize *he* expected.
12. One ought to do *his* duty to *his* country.	One ought to do *one's* duty to *one's* country.
13. Every one must do *their* best.	Every one must do *his* best.
14. If either of the culprits is arrested, *they* will be punished.	If either of the culprits is arrested, *he* will be punished.

THE INCORRECT WAY	THE CORRECT WAY
15. These *three* sisters love *each other.*	These *three* sisters love *one another.*
16. These *two* sisters love *one another.*	These *two* sisters love *each other.*
17. *Neither* you nor *I* are lucky.	*Neither of us* is lucky (or, *we are neither of us* lucky).
18. *This kind* of mangoes are very delicious.	Mangoes *of this kind* are very delicious (or, this kind of mangoes *is* very delicious).
19. When Govind or his sister *visit* us, we are delighted.	When Govind or his sister *visits* us, we are delighted.
20. He has *stole* a pen.	He has *stolen* a pen.
21. Dhulip *sung* well.	Dhulip *sang* well.
22. This confusion *sprung* from misunderstanding.	This confusion *sprang* from misunderstanding.
23. Mohamed has often *beat* me at tennis.	Mohamed has often *beaten* me at tennis.
24. I *laid* in bed till eight in the morning.	I *lay* in bed till eight in the morning.
25. The river has *overflown* its banks.	The river has *overflowed* its banks.
26. The murderer was *hung*.	The murderer was *hanged.*
27. I am the one who *am* responsible.	I am the one who *is* responsible.
28. Is it you who *has* done this ?	Is it you who *have* done this ?
29. You are the person who *are* wanted.	You are the person who *is* wanted.
30. I *will* be drowned and nobody *shall* save me.	I *shall* be drowned and nobody *will* save me.
31. The students say they *shall* know the result tomorrow.	The students say they *will* know the result tomorrow.
32. Do you think we *will* succeed.	Do you think we *shall* succeed.
33. *Will* I lend the book to Lala ?	*Shall* I lend the book to Lala ?

THE INCORRECT WAY	THE CORRECT WAY
34. We *will* be leaving soon for Amritsar.	We *shall* be leaving soon for Amritsar.
35. I forgot to *have mentioned* the news to you.	I forgot to *mention* the news to you.
36. I *should* learn to ride if I *buy* a cycle.	I *should* learn to ride if I *bought* a cycle (or, I *shall* learn to ride if I *buy* a cycle).
37. *Should* he pass, his parents *will* be happy.	*Should* he pass, his parents *would* be happy.
38. I *should* be glad if you *will* call at my place.	I *should* be glad if you *would* call at my place.
39. I would do it if I *was* you.	I would do it if I *were* you.
40. Beware lest you *are* molested on the way.	Beware lest you *be* molested on the way.
41. Oh that my sorrow *was* at an end !	Oh that my sorrow *were* at an end !
42. We would be surprised if Abbas *was* successful.	We would be surprised if Abbas *were* successful.
43. Lila was her *oldest* daughter.	Lila was her *eldest* daughter.
44. Lila was the *eldest* of the two sisters.	Lila was the *elder* of the two sisters.
45. I have *less* friends than Thakur Das has.	I have *fewer* friends than Thakur Das has.
46. This is the *youngest* and *most intelligent* of my two sons.	This is the *younger* and *more intelligent* of my two sons.
47. The *Star of India* has the *widest* circulation of *any newspaper*.	The *Star of India* has a *wider* circulation *than any other newspaper* (or, *of all newspapers*, the *Star of India* has the *widest* circulation).
48. You have done it very *quick*.	You have done it very *quickly*.
49. I can *easier* ride than swim.	I can *more easily* ride than swim.
50. I have *got to go* to Bombay.	I have *to go* to Bombay.

THE INCORRECT WAY	THE CORRECT WAY
51. I *didn't have* time to finish my work.	I *hadn't* time to finish my work.
52. I *never* said *anything* of the kind.	I said *nothing* of the kind.
53. You should behave *like* I do.	You should behave *as* I do.
54. I *enjoy* very bad health.	I *have* very bad health.
55. I *no sooner* left the house *when* it began to rain.	I had *no sooner* left the house *than* it began to rain.
56. *Can* I get a book from the teacher's library ?	*May* I get a book from the teacher's library ?
57. He was acting *on* the post.	He was acting *in* the post.
58. He was appointed *on* the post.	He was appointed *to* the post.
59. He spent plenty of money *after* his wedding.	He spent plenty of money *on* his wedding.
60. The house was built *over* the ground.	The house was built *on* the ground.
61. Satyapal will get a pension *till* his *life*.	Satyapal will get a pension *for* his *life* (or, *till* his *death*).
62. He *availed* of the leave.	He *availed himself of* the leave.
63. I *am* in this school *since* 1926.	I *have been* in this school *since* 1926.
64. I *am* in this school *since* four years.	I *have been* in this school *for* four years.
65. I know to speak English.	I know *how* to speak English.
66. It is *too* hot.	It is *very* hot.
67. It is *very* hot to play tennis.	It is *too* hot to play tennis.
68. The *males* having gone to work, only the *females* were left in the house.	The *men* having gone to work, only the *women* were left in the house.
69. He entered the house from the *backside*.	He entered the house from *the back* (or, *the rear*).

THE INCORRECT WAY	THE CORRECT WAY
70. This is serious omission.	This is *a* serious omission.
71. He mounted the horse *of his friend's*.	He mounted *his friend's* horse.
72. At *his sight* we trembled.	At *sight of him* we trembled.
73. A good *poetry* is more pleasant than a bad one.	A good *poem* is more pleasant than a bad one.
74. The chapter cannot be begun *before* the Holi holidays are over.	The chapter cannot be begun *until* the Holi holidays are over.
75. The purdah system is a barrier in the way of, *than* a help towards, woman's progress.	The purdah system is a barrier in the way of, *rather than* a help towards, woman's progress.
76. There is no movement so dangerous *than* communal agitation.	There is no movement *so* dangerous *as* communal agitation.
77. In *the* December 1929.	In December 1929 (or, in *the* December *of* 1929).
78. India is their motherland just as much as it is of the Hindus.	India is their motherland just as much as it is *that* of the Hindus.
79. Our public men have been asking for protection of our own industries, and not of the United Kingdom.	Our public men have been asking for protection of our own industries, and not of *those* of the United Kingdom.
80. He was too tired to attend to *some* business.	He was too tired to attend to *any* business.
81. We hope that a good Middle school or *any* institution will be found.	We hope that a good Middle school or *some* institution will be found.
82. Though his arms were weak, *but* his legs were strong.	Though his arms were weak, (*yet*) his legs were strong.
83. Your *family members*.	*Members of* your *family*.
84. Rama *denied* to do what he was told.	Rama *refused* to do what he was told.

THE INCORRECT WAY	THE CORRECT WAY
85. John *refused* the invitation.	John *declined* the invitation.
86. Harischandra was *married with* Taramati.	Harischandra was *married to* Taramati.
87. The ship was *drowned* and the crew was *sunk* in the storm.	The ship *sank* and the crew was *drowned* in the storm.
88. A log was *swimming* in the river.	A log was *floating* in the river.
89. There were fishes *floating* in the sea.	There were fishes *swimming* in the sea.
90. The work *was* consisted of two volumes.	The work consisted of two volumes.
91. They enjoyed at the theatre.	They enjoyed *themselves* at the theatre.
92. Arrange the subject-matter *into* two heads.	Arrange the subject-matter *under* two heads.
93. The Congress *was resolved to be held* on 28 December.	*It was resolved to hold* the Congress on 28 December.
94. Many *worth seeing places.*	Many *places worth seeing.*
95. Such conduct is opposed *both* to the laws of God *as well as* to those of man.	Such conduct is opposed *both* to the laws of God *and* to those of man.
96. *Many a men* run after wealth.	*Many a man* runs after wealth (or, *many men* run after wealth).
97. He cannot help *for* it.	He cannot help it.
98. The Government does not *lack in* intelligent officers.	The Government does not *lack* intelligent officers.
99. He *emphasized on* that point.	He *emphasized* that point.
100. I *regret at* the delay.	I *regret* the delay.
101. After *a* mature deliberation.	After mature deliberation.
102. There is *a* vast scope for improvement.	There is vast scope for improvement.

THE INCORRECT WAY	THE CORRECT WAY
103. Primary education is making *a* decided headway in India.	Primary education is making decided headway in India.
104. There is *a* talk of an additional member of council being appointed.	There is talk of an additional member of council being appointed.
105. Having made *a* rapid progress in class he was promoted.	Having made rapid progress in class he was promoted.
106. He sought to make *a* capital out of the news he heard.	He sought to make capital out of the news he heard.
107. No more painful *an* instance.	No more painful instance.
108. I have undergone great many difficulties.	I have undergone *a* great many difficulties.
109. There are good many Hindus in this town.	There are *a* good many Hindus in this town.
110. He was a graduate of *the* Bombay University.	He was a graduate of Bombay University.
111. They were seated in *the* front of the stage.	They were seated in front of the stage.
112. *Few* years after he returned.	*A few* years after he returned.
113. The masses of Indian people are still very illiterate.	The masses of *the* Indian people are still very illiterate.
114. Arrests having been made, prosecutions will soon begin in courts.	Arrests having been made, prosecutions will soon begin in *the* courts.
115. One thing which pleased us most in the speech.	*The* one thing which pleased us most in the speech.
116. Government looks after the interests of the richer classes and of masses.	Government looks after the interests of the richer classes and of *the* masses.
117. Salt tax is further increased.	*The* salt tax is further increased.
118. The late headmaster was *the* president of a village in Poona district.	The late headmaster was president of a village in *the* Poona District.

THE INCORRECT WAY	THE CORRECT WAY
119. Mr Paranjpe is *the* honorary life member of the Society.	Mr Paranjpe is *an* honorary life member of the Society.
120. Irwin as Viceroy was *a* right man in the right place.	Irwin as Viceroy was *the* right man in the right place.
121. It is difficult to trace the trouble to *the* source.	It is difficult to trace the trouble to *its* source.
122. He tore *away* the bills.	He tore *up* the bills.
123. I was swept *away from* my feet.	I was swept *off* my feet.
124. Fifteen years have passed *by* since I saw you last.	Fifteen years have passed (or passed *away*) since I saw you last.
125. I bow *down* to your decision.	I bow to your decision.
126. The ghats have been washed by the heavy rains.	The ghats have been washed *away* by the heavy rains.
127. The time passes *off* quickly.	The time passes (or passes *away*) quickly.
128. He had agreed to carry his work for another month.	He had agreed to carry *on* his work for another month.
129. He passed *out* his B.A. this year.	He passed his B.A. (or he passed *out as a* B.A.) this year.
130. He pointed the folly of trusting too much to memory.	He pointed *out* the folly of trusting too much to memory.
131. The *Times of India* spotted *out* our economic difficulties.	The *Times of India* spotted our economic difficulties.
132. The bill was thrown *off*.	The bill was thrown *out*.
133. The example of Bombay should be followed *up*.	The example of Bombay should be followed.

THE INCORRECT WAY	THE CORRECT WAY
134. There are always people ready to pick *up* quarrels.	There are always people ready to pick *a* quarrel.
135. These are the conditions which are holding us *back-wards*.	These are the conditions which are holding us *back*.
136. The newspapers are not as full of information as they were five years *before*.	The newspapers are not as full of information as they were five years *ago*.
137. The title which he is so *much* proud of.	The title of which he is so *very* proud.
138. The *only* best religion of the world is Buddhism.	The best religion of the world is Buddhism.
139. I don't pretend to judge *on* your actions.	I don't pretend to judge (or *pass judgement on*) your actions.
140. Free meals should be provided *to* poor children.	Free meals should be provided *for* poor children.
141. We have to be content with crumbs thrown *at* us.	We have to be content with crumbs thrown *to* us.
142. The money can *best* be employed *for* being lent to needy traders.	The money can best be employed *by* being lent to needy traders.
143. Let us *put* off our coats.	Let us *take* off our coats.
144. By ordering *for* a set of these books you will help the author.	By ordering a set of these books you will help the author.
145. It is necessary to bring the officials *in* touch with the people.	It is necessary to bring the officials *into* touch with the people.
146. The chances are he will fall *in* the hands of seditionists.	The chances are he will fall *into* the hands of seditionists.
147. The prince has involved himself *into* debt.	The prince has involved himself *in* debt.
148. Let us climb *on* this tree.	Let us climb (or climb *up*) this tree.

THE INCORRECT WAY	THE CORRECT WAY
149. The Social Service League should take *on* hand this matter at once.	The Social Service League should take this matter *in* hand at once.
150. The Society should work all round the year.	The Society should work all the year round.
151. She asked several questions *to* the girls who followed her.	She asked several questions *of* the girls who followed her.
152. When George V came *up on* the throne.	When George V came *to* the throne.
153. He was *neither* a bigot, *nor* did he allow himself to be led away by the non-Brahmins.	*Neither* was he a bigot, *nor* did he allow himself to be led away by the non-Brahmins.
154. This speech will add *fuels* to the fire of popular discontent.	This speech will add *fuel* to the fire of popular discontent.
155. Students should, if *needs* be, be given training in manual arts.	Students should, if *need* be, be given training in manual arts.
156. Do not always judge the tree by its *fruits*. It takes time for the *fruits* to appear.	Do not always judge the tree by its *fruit*. It takes time for the *fruit* to appear.
157. *Cities* after *cities* surrendered.	*City* after *city* surrendered.
158. It is your own fault and not of your neighbour.	It is your fault and not *that* of your neighbour. (*Or*, It is your own fault and not *your neighbour's*.)
159. The Government cannot win over to its side *any* of the two parties.	The Government cannot win over to its side *either* of the two parties.
160. Unless they do *any* such thing no progress can be achieved.	Unless they do *some* such thing no progress can be achieved.
161. Not a single of the regulations is useful.	Not a single *one* of the regulations is useful.
162. He *must* not *have been* so rash.	He *ought* not *to have been* so rash.
163. He encountered *with* the enemy.	He encountered the enemy.

THE INCORRECT WAY	THE CORRECT WAY
164. He never desires *for* anything.	He never desires anything.
165. The Medical Service does not lack *in* men.	The Medical Service does not lack men.
166. He is going to contest *for* the University seat.	He is going to contest the University seat.
167. No society has petitioned *to* the Government against this defect.	No society has petitioned the Government against this defect.
168. Those who wish to dissociate from the party.	Those who wish to dissociate *themselves* from the party.
169. He failed B.A.	He failed *at the* B.A. (examination).
170. High prices have been ruling the country.	High prices have been ruling *in* (or, *throughout*) the country.
171. Some days ago I *had been* to a cinema.	Some days ago I *went* to a cinema.
172. I have great pleasure to *move* this resolution.	I have great pleasure *in moving* this resolution.
173. It must go a long way *in* convincing the Committee.	It must go a long way *to* convince the Committee.
174. To none of these questions *a reply can* be given.	To none of these questions *can a reply* be given.
175. The judgement will be delivered sooner than *it* seems at present possible.	The judgement will be delivered sooner than seems at present possible.
176. A want which has been recognized *both* by the people *as well as* the Government.	A want which has been recognized *both* by the people *and* the Government (or, by the people *as well as* the Government).
177. I *kept* standing.	I *remained* standing.
178. This mango is quite *raw*	This mango is quite *unripe*.
179. John, Henry, *etc.*	John, Henry, *and others.*
180. A hat, stick, and *others.*	A hat, stick, and *other things.*

THE INCORRECT WAY	THE CORRECT WAY
181. He is *sick*.	He is *ill*. (To be sick = to feel inclined to vomit, in modern usage).
182. Poona is *known* for its figs.	Poona is *well known* for its figs.
183. We met on the steamer an *English*, a *Scotch*, a *Dutch*, a *French*, a *Turkish*, a *Spanish*, a *Swedish*, a *Danish* and a *Chinese*.	We met on the steamer an *Englishman*, a *Scotsman*, a *Dutchman*, a *Frenchman*, a *Turk*, a *Spaniard*, a *Swede*, a *Dane* and a *Chinaman*.
184. Shakespeare alludes the death of Henry in this passage.	Shakespeare alludes *to* the death of Henry in this passage.
185. Mr Shaikh is spoken as a wise man.	Mr Shaikh is spoken *of* as a wise man.
186. I inquired the shop-keeper about the price.	I inquired *of* the shop-keeper about the price.
187. Freni resembles *to* her mother.	Freni resembles her mother.
188. The Afridis inhabit *in* the northern frontier of India.	The Afridis inhabit the northern frontier of India.
189. *You* were mentioned these facts.	These facts were mentioned *to you*.
190. Go now and *enjoy*.	Go now and *enjoy yourself*.
191. What I desire to press *to* your notice.	What I desire to press *upon* your notice.
192. The agitation has not been barren of *its* results.	The agitation has not been barren of results.
193. Europeans may visit Indian clubs and become *their* members.	Europeans may visit Indian clubs and become members *of them*.

II. *Some Common Usages Illustrated*

1. LITTLE, A LITTLE

Adjective. Dina loves her *little* brother.
I have *little* time to read novels.

Noun. The beggar got *little* from this street.

Adverb. In spite of all this work, I was but *little* tired today.

Little: not much; practically none at all.

Adjective. I hope to get *a little* rest today.

Adverb. The cakes were *a little* burnt, but we ate them with relish.

A little: some at least; somewhat, to some extent.

2. FEW, A FEW

Adjective. *Few* drunkards have good health.

Few: practically none.

A few stars were shining in the sky.

A few: some at least.

Not many people attended the lecture, and *the few* who did were not interested in it.

The few: limited in number.

3. SINCE

Adverb. I came here two years *since*. (Rarely used.)

Conjunction. It is a month *since* the new term commenced.

Use *since* (adverb or conjunction) only after a noun or phrase showing a *period* of time.

Preposition. It has been raining *since* morning.
There has been a regular air service between Karachi and Madras *since* the year 1932.

Use *since* (preposition) only before a noun or phrase showing a *point* of time.

4. AGO

Adjective. A hundred years *ago*, there were no railways in India.

Ago: past, gone by.

Adverb. Long, long *ago*, men lived like wild animals.

Ago: from now.

5. BEFORE

Preposition. I shall reach home *before* night.
You should pay your fees *before* Monday.

Adverb. He was punished twice *before*, and is now punished a third time.

Conjunction. I shall reach the school *before* the bell rings.

6. TOO

Adverb. He was *too* ill to go out.
The boy was *too* weak in English to be promoted.

Too: in a higher degree than is proper for a particular purpose; that purpose is shown by the infinitive coming after *too*.

I shall be *but* (or *only*) *too* pleased to leave my work to visit you.

But (or *only*) *too*: much.

Conjunction. You *too* shall have your turn.

7. VERY

Adjective. Portia was glad to receive the *very* ring she had given to Bassanio at their wedding.

Very: the same; actual.

Adverb. We saw a *very* interesting film last night.

Very is used with a present participle.

This is a *very* delightful garden.

Very is used with an adjective in the positive degree.

Gama proved himself to be the *very* best wrestler in the world.

Very emphasizes an adjective in the superlative degree.

8. MUCH

Adverb. Your house is *much* bigger than your cousin's.

Much is used with an adjective in the comparative degree.

The cat was *much* afraid of the dog.

Much is used with a past participle.

The eldest son had *much* the biggest share of his father's property.

Much is used with an adjective in the superlative degree.

He usually comes *much* before the time.

Much is used before a preposition.

Adjective. Sinbad amassed *much* wealth during his travels.

Noun. The thieves could not carry away *much* from the house.

9. EITHER . . . OR

Either Robert *or* Arthur is to blame.

You should *either* beg his pardon, *or* pay the fine.

You will get *either* a watch *or* a fountain pen.

10. NEITHER . . . NOR

Neither Rehman *nor* his brother comes to school regularly.

Neither tell a lie *nor* equivocate.

The fakir had seen *neither* the camel *nor* its load.

11. AS WELL AS

Syed, *as well as* Ismail, *passes* the examination.

The cow, *as well as* the calves, *is* grazing in the field.

The teacher, *as well as* his students, *has* come.

Boys, *as well as* girls, study in this school.

When a singular nominative is joined to another noun or pronoun by *as well as*, the verb is singular.

He was rebuked *as well as* fined.
The dog ran after the beggar *as well as* bit him.

12. NOT ONLY . . . BUT ALSO

Not only Syed *but* Ismail *also* passes the examination.
Not only the cow *but* the calves *also* are grazing in the field.
Not only the calves *but* the cow *also* is grazing in the field.
Not only the teacher *but* his students *also* have come.
Not only the students *but* their teacher *also* has come.
Not only boys *but* girls *also* study in this school.
He was *not only* rebuked *but* fined.
The dog *not only* ran after the beggar, *but also* bit him.

13. BOTH . . . AND

Both Syed *and* Ismail pass the examination.
Both the cow *and* her calf graze in the field.
(*But*, the cow and her calves *all* graze in the field.)
Both boys *and* girls study in this school.
He was *both* rebuked *and* fined.
The dog *both* ran after the beggar *and* bit him.

14. SAME . . . THAT

This is the *same* horse *that* won the race last year.
We are learning the *same* poem *that* you recommended.
We are playing the *same* games *that* our fathers played when they were at school.

15. SAME . . . AS

This is the *same* kind of rose *as* grows in your country.
We have the *same* time-table *as* you had last year.
Delhi has not the *same* climate *as* Bombay.

16. SO . . . THAT

I am *so* ill *that* I cannot go to office.
The weight was *so* heavy *that* the boy could not lift it.

The inspector was *so* pleased with the boy *that* he patted him on the back.

Some scenes in the film were *so* touching *that* the ladies actually shed tears.

17. As . . . so

As we behave towards others, *so* will others behave towards us.

As we labour, *so* shall we be rewarded.

As men sow, *so* shall they reap.

18. So . . . as; as . . . as

Even electric trains are not *so* fast *as* aeroplanes.

None is *so* poor *as* not to be able to do some act of charity.

I was never *so* tired *as* I was that afternoon.

Use *so* . . . *as* when the sense is negative.

The child was *as* beautiful *as* her mother.

Some cars can run *as* fast *as* trains.

Return *as* soon *as* you can.

Use *as* . . . *as* when the sense is affirmative.

19. Scarcely . . . when; scarcely . . . before

I had *scarcely* (or *hardly*) entered the room, *when* I saw the cobra.

The train had *scarcely* (or *hardly*) started, *when* I reached the station.

I had *scarcely* taken my seat, *before* the master entered.

The sun will have *scarcely* set, *before* we finish the match.

20. No sooner . . . than

No sooner had I entered the room, *than* I saw the cobra.

No sooner did the train start, *than* the guard jumped into his van.

No sooner did I take my seat, *than* the master entered.
No sooner does the sun set, *than* we finish the match.

No sooner . . . *than* is used to show that one action is immediately followed by another.

Each sentence in which it is used has two parts. One part has *no sooner*; the other begins with *than*.

Note the order of words in the first part of the sentence: (1) *no sooner*; (2) helping verb; (3) subject; (4) principal verb (with object, if any).

We may also say,

I had no sooner entered the room, than I saw the cobra.

The order in this case is: (1) subject; (2) helping verb; (3) *no sooner*; (4) principal verb.

EXERCISES

1. Correct the following expressions if you think them wrong:

(*a*) I saw cow standing in field.
(*b*) His horse hurt his both fore-feet.
(*c*) We cannot see sun during cloudy weather in monsoon.
(*d*) I fear I will not be able to accompany you to Amritsar tomorrow.
(*e*) My brother left this for Calcutta twelve days and he might have arrived today.
(*f*) On Monday last my brother has left Poona for Benares.
(*g*) My father shall not be ready to speak with you till tomorrow at noon.
(*h*) No sooner he will come then I shall tell you.
(*i*) He is a best general.

2. Rewrite the following sentences correctly:

(*a*) The ship was drowned and we were all perished expect I and my father.

(*b*) He said that he likes the cricket and football and all those sort of things.

(*c*) No sooner they inquired me who I was writing to than they said to be quick or I will miss the ten o'clock train.

(*d*) At the time of my appearing to the entrance examination I was nineteen years old.

(*e*) After I have waited too long time for him, I lost the patience and returned to house.

3. Correct the following sentences:

(*a*) The whole army were defeated and fled.

(*b*) Neither Napoleon nor Wellington were aware of what had happened.

(*c*) This is a work of Milton's the greatest English poet.

(*d*) It was him who was really guilty.

(*e*) Are you sure who he really intended to reward ?

(*f*) Who are you speaking of just now ?

(*g*) In the observance of the laws consists the stability and the welfare of the people.

(*h*) Each of them shall be rewarded in their turn.

(*i*) If you wish to be healthy live comfortable to the rules of prudence and moderation.

4. Correct the following:

(*a*) When will we have the pleasure to see you again?

(*b*) Let Charles and you and I each look out for ourselves.

(*c*) Are either of these books them we read yesterday?

(*d*) He asked me that what do I mean.

(*e*) These are they whom I was informed were killed.

(*f*) Caesar as well as Cicero were remarkable for eloquence.

(*g*) The reason of my desiring you to come was because I wanted to talk with you.
(*h*) Who do you wish me to be a friend of ?
(*i*) Two persons are here whom if you had been with us you would say passed the evening agreeably.
(*j*) Unless we attend to his point we will be at a loss to understand the subject.

5. Correct the following expressions:

(*a*) We knew it to be he.
(*b*) There is five of us.
(*c*) Every one of the students except you and I have failed.
(*d*) Do you know who you are speaking to ?
(*e*) Neither the Local nor the Imperial Government pay the least heed to these sort of complaints.
(*f*) In every village nothing but want and misery are to be seen.
(*g*) I have not been at Calcutta long since.
(*h*) I said him to come with me. He replied that 'Very well, I am going with you just now'.
(*i*) Should the scheme fail, both he and his ancient father with whom he remains from birth will be at once ruined.
(*j*) My circumstances is so much distressing that I must go in Calcutta, and in my arrival I will call at yours.

6. Correct the following passages (where wrong) as to the use or omission of the article:

(*a*) He stayed with him the few days.
(*b*) The steamer went up Ganges.
(*c*) He was engaged in a trade of book-selling.
(*d*) Human race is mortal.

(*e*) Mankind is mortal.
(*f*) An insincere man cannot be the true friend.
(*g*) The river Amazon is the American river.
(*h*) He had a many rupees and many a man envied him.
(*i*) They died to the man for their country.
(*j*) Not a man among them fell.

7. Correct errors in the following:

It will be well if the education is extended to all of the persons, and to encourage spread of learning, such an arrangement like the above Government is making since the last many years, with universal approbation of public. Many a clever persons say education as a best reason of all others of incurring the expense of public. Boys are now learnt to read no sooner are they of eight years in their age. Some much ignorant people tell that there is no use of the education; they are despaired of its success. and are very much angry at those who hope all would learn trading by State expense.

8. Distinguish between the following pairs of sentences:

(*a*) He forgot to do the exercise.
He forgot how to do the exercise.
(*b*) This picture is one of my brothers.
This picture is one of my brother's.
(*c*) I am tired with riding.
I am tired of riding.
(*d*) I was disappointed with the prize.
I was disappointed of the prize.
(*e*) He set the box on fire.
He set the box on the fire.
(*f*) He repaired the Town Hall.
He repaired to the Town Hall.
(*g*) He appeared to be rich.
He appeared to have been rich.

(*h*) Rama let Govind go to school.
Rama left Govind to go to school.
(*i*) The boy came to school late.
The boy came to school lately.

9. Show clearly how the sentences in the several groups differ from each other in meaning:

(*a*) He writes the language as well as speaks it.
He writes the language as well as he speaks it.
(*b*) The master loves the boy better than me.
The master loves the boy better than I.
(*c*) Will it be done ? Shall it be done ?
(*d*) I can do it alone. I alone can do it.
(*e*) They carry a white and blue flag.
They carry a white and a blue flag.
(*f*) The older men are the wiser.
The older men are, the wiser they are.

III. *The Formation of Words*

Words in the English language are either *simple* or *derived.*

A **simple** word (also called a Primitive word) is one that is not combined with any other word or syllable, e.g. man, fear, come, good.

A **derived** word (also called a Derivative) is formed:

(i) by some change within a Simple word; such a word is called a Primary Derivative, e.g. graze (from grass), brake (from break);

(ii) by adding a syllable or ' affix ' either before or at the end of a Simple word; such a word is called a Secondary Derivative, e.g. pre-cede, re-mote, man-ly, furi-ous.

(iii) by combining one word with another; such a word is called a Compound word, e.g. plough-man, air-tight.

Simple words are generally of Anglo-Saxon origin.

1. Primary Derivatives

Primary Derivatives are of three kinds.

(1) *Nouns formed from other words*—

Fleet	from	'Float'	(verb)
Drove	,,	'Drive'	(verb)
Clock	,,	'Clack'	(verb)
Dole	,,	'Deal'	(verb)
Stroke	,,	'Strike'	(verb)
Web	,,	'Weave'	(verb)
Watch	,,	'Wake'	(verb)
Speech	,,	'Speak'	(verb)
Brand	,,	'Burn'	(verb)
Breech	,,	'Break'	(verb)
Grief	,,	'Grave'	(adjective)
Wheat	,,	'White'	(adjective)
Pride	,,	'Proud'	(adjective)
Heat	,,	'Hot'	(adjective)

(ii) *Adjectives formed from other words*—

Wise	from	'Wit'	(noun)
Milch	,,	'Milk'	(noun)
Fleet	,,	'Float'	(verb)
Low		'Lie'	(verb)

(iii) *Verbs formed from other words*—

Bleed	from	'Blood'	(noun)
Gild	,,	'Gold'	(noun)
Tell	,,	'Tale'	(noun)
Feed	,,	'Food'	(noun)
Halve	,,	'Half'	(noun)
Wreathe	,,	'Wreath'	(noun)
Soothe	,,	'Sooth'	(noun)
Clothe	,,	'Cloth'	(noun)
Bathe	,,	'Bath'	(noun)
Breathe	,,	'Breath'	(noun)
Fill	,,	'Full'	(adjective)
Grieve	,,	'Grave'	(adjective)
Fawn	,,	'Fain'	(adjective)
Heal	,,	'Hale'	(adjective)

2. Secondary Derivatives

Secondary Derivatives are as a rule formed from Anglo-Saxon, Greek, Latin and French roots and particles. The following are the most important prefixes and suffixes that help to build up such words.

(i) *Prefixes*

Principal Anglo-Saxon or English Prefixes

A (*on, in*): *a*foot, *a*shore, *a*way.
Al (*all*): *al*mighty, *al*together.
By (*on the side*): *by*word, *by*stander.
For (*thorough*): *for*bid, *for*give.
Fore (*before*): *fore*see, *fore*tell.
Gain (*against*): *gain*say (say against).
Mis (*wrong, bad*): *mis*take, *mis*deed.
Out (*out*): *out*caste, *out*side.
Over (*above*): *over*flow, *over*coat.
Un (*not*): *un*wise, *un*ripe.
Wel (*in good state*): *wel*fare, *wel*come.

Principal Latin and French Prefixes

A, ab, abs (*from, away from*): *a*part (parted from), *ab*normal (away from norm or rule), *ab*stain (to hold or refrain from).

Am, amb (*around, about*): *am*putate (to cut around), *amb*ition (going around for votes).

Ante (*before*): *ante*cedent (going before), *ante*date.

Bene (*well*): *bene*fit (a thing done well), *bene*volent (wishing well).

Circum, circu (*around*): *circum*ference (going round), *circu*it.

Contra, counter (*against*): *contra*dict, *counter*act.

De (*from down*): *de*part (to part from), *de*scend (to climb down).

Dis (*to take from, out of, not*): *dis*order (to take away order), *dis*inter (to take out of the grave), *dis*obey (not to obey).

Ex, e (*out of*): *ex*pel (to drive out of) *e*lect.

Extra (*beyond*): *extra*ordinary (beyond the ordinary).

Inter, intro, enter (*within*): *inter*rupt, *intro*duce, *enter*prise.

Male, mal (*ill*): *male*factor, *mal*treat.

Mis (*ill*): *mis*fortune, *mis*use.

Ob (*against*): *ob*ject (to place against).

Paene (*almost*): *pen*insula (almost an island).

Pre (*before*): *pre*dict (to say before).

Se, Sed (*aside, away*): *se*parate (put aside), *sed*ition (a going away from).

Sine (*without*): *sine*cure (an office *without* care or work).

Sub (*under*): *sub*ject (under government), *sub*scribe (to write under).

Super, sur (*above, over*): *super*structure, *sur*vive.

Trans, tra (*across*): *trans*mit (to send across), *tra*verse (to go across).

Vice (*instead of*): *vice*roy (in place of a king).

Principal Greek Prefixes

A, an (*want of, without*); *a*pathy (want of pathos or feeling), *an*archy (want of government), *an*onymous (without a name).

Amphi (*on both sides*): *amphi*theatre, *amphi*bious (living both on land and in water).

Ana, an (*through, up to, again*): *ana*tomy (a cutting through), *ana*lysis (resolving again into simple parts).

Anti, ant (*opposite to, against*): *anti*pathy, *ant*agonist.

Hetero (*different*): *hetero*geneous (of different kinds).

Homo (*same*): *homo*geneous (of the same kind).

Hyper (*above*): *hyper*bole (exaggerated speech).

Meta, meth (*beyond, after*): *meta*phor (carrying beyond, i.e. using a word in a sense different from its original meaning), *meth*od (after or according to a way).

Para, par (*similar*, *beside*): *para*phrase (giving a similar expression), *par*allel (lines beside).

Syn (*with*): *syn*tax (with order).

Tele (*afar*): *tele*graph (writing from afar), *tele*phone (sound from afar).

(ii) *Suffixes*

Principal Anglo-Saxon or English Suffixes

-craft (*skill*, *condition*): wood*craft*, witch*craft*.
-dom (*condition*, *authority*): free*dom*, Christen*dom*.
-hood, -head (*rank*, *condition*): man*hood*, god*head*.
-lock (*condition*): wed*lock*.
-ness (*state*): good*ness*, wild*ness*.
-red (*condition*): kind*red*, hat*red*.
-ship (*condition*, *manner*): friend*ship*, fellow*ship*, lord*ship*.
-ric (*rule*): bishop*ric*.
-th (*condition*): heal*th*, bread*th*.

Anglo-Saxon Diminutive Suffixes

-ock: hill*ock*, bull*ock*.
-kin: lamb*kin*, Peter*kin*.
-ing: farth*ing* (fourth), shill*ing*.
-ling: duck*ling*, strip*ling*.
-y: bab*y*.
-ie: lass*ie*, bird*ie*.
-el,-le: satch*el* (sack), sick*le* (scythe).
-en: chick*en*, kitt*en*.

Principal Latin Suffixes

-acy (*condition*, *office*): celib*acy*, magistr*acy*.
-age (*condition*, *state*): bond*age*, peer*age*.
-cide (*murder*): patri*cide* (one who murders his father), matri*cide* (one who murders his mother), regi*cide* (murderer of a king).

-mony (*state*): matri*mony*, acri*mony*.
-ry: slave*ry*, poetr*y*.
-ty: authori*ty*.
-y: mastery, study, industry, unity.

Latin and French Suffixes

-aster: poet*aster* (inferior poet).
-cule: animal*cule*.
-il: codic*il*.
-ule: glob*ule*.
-el: cocker*el*.
-et: coron*et*.
-ette: cigar*ette*.

Principal Greek Suffixes

-archy (*rule*): mon*archy*.
-cracy (*rule*): demo*cracy*.
-crat (*ruler*): demo*crat*.
-ast, -ot, -ist (denoting *agent*): enthusi*ast*, patri*ot*, art*ist*.

A Greek Diminutive Suffix

-isk: aster*isk*, obel*isk*.

3. Compound Words

(i) *Compound nouns*

Compound nouns can be formed in the following ways:

1. A noun preceded by a noun, as: hay-stack, foot-path, fountain-pen, mother-land, shoe-maker, corn-field, church-yard, ink-stand, sun-shade, swords-man, sun-beam.

2. A noun preceded by an adjective, as: quick-silver, mid-day, noble-man, twi-light.

3. A noun preceded by a verb, as: tell-tale, spend-thrift, turn-coat.

4. A noun preceded by a gerund as: blotting-paper, looking-glass, smelling-salts.

5. A gerund preceded by a noun, as: back-biting, wire-pulling, eaves-dropping.

6. A noun preceded by an adverb, as: fore-taste, out-law, off-shoot, by-path, over-coat.

7. A verb preceded or followed by an adverb, as: welfare, in-come, draw-back, out-break.

8. A noun preceded by a pronoun, as: he-goat, she-wolf.

9. A verb preceded by a verb, as: hear-say.

(ii) *Compound adjectives*

Compound adjectives can be formed in the following ways:

1. An adjective (or participle) preceded by a noun, as: head-strong, child-like, shame-faced, life-long, bed-ridden, heart-broken, home-made, time-serving.

2. An adjective (or participle) preceded by an adverb, as: down-right, down-trodden, out-spoken.

3. A noun preceded by an adjective (or participle), as: bare-foot, a five-rupee note.

4. An adjective preceded by an adjective, as: red-hot.

5. A noun preceded by a preposition, as: under-hand.

(iii) *Compound verbs*

Compound verbs can be formed in the following ways:

1. A verb preceded by a noun, as: way-lay, back-bite.

2. A verb preceded by an adverb, as: under-stand, over-hear, ful-fill.

3. An adverb preceded by a verb, as: put on, doff (=do off), don (=do on).

(iv) *Compound adverbs*

Compound adverbs may be formed in the following ways:

1. A noun preceded by a noun, as: side-ways.

2. A noun preceded by a preposition, as: in-side, out-side.

3. A noun preceded by an adjective, as: some-times.

4. An adverb preceded by an adjective, as: any-how.

5. An adverb preceded by an adverb, as: where-as.

6. A preposition preceded by an adverb, as: there-fore, there-upon, forth-with.

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